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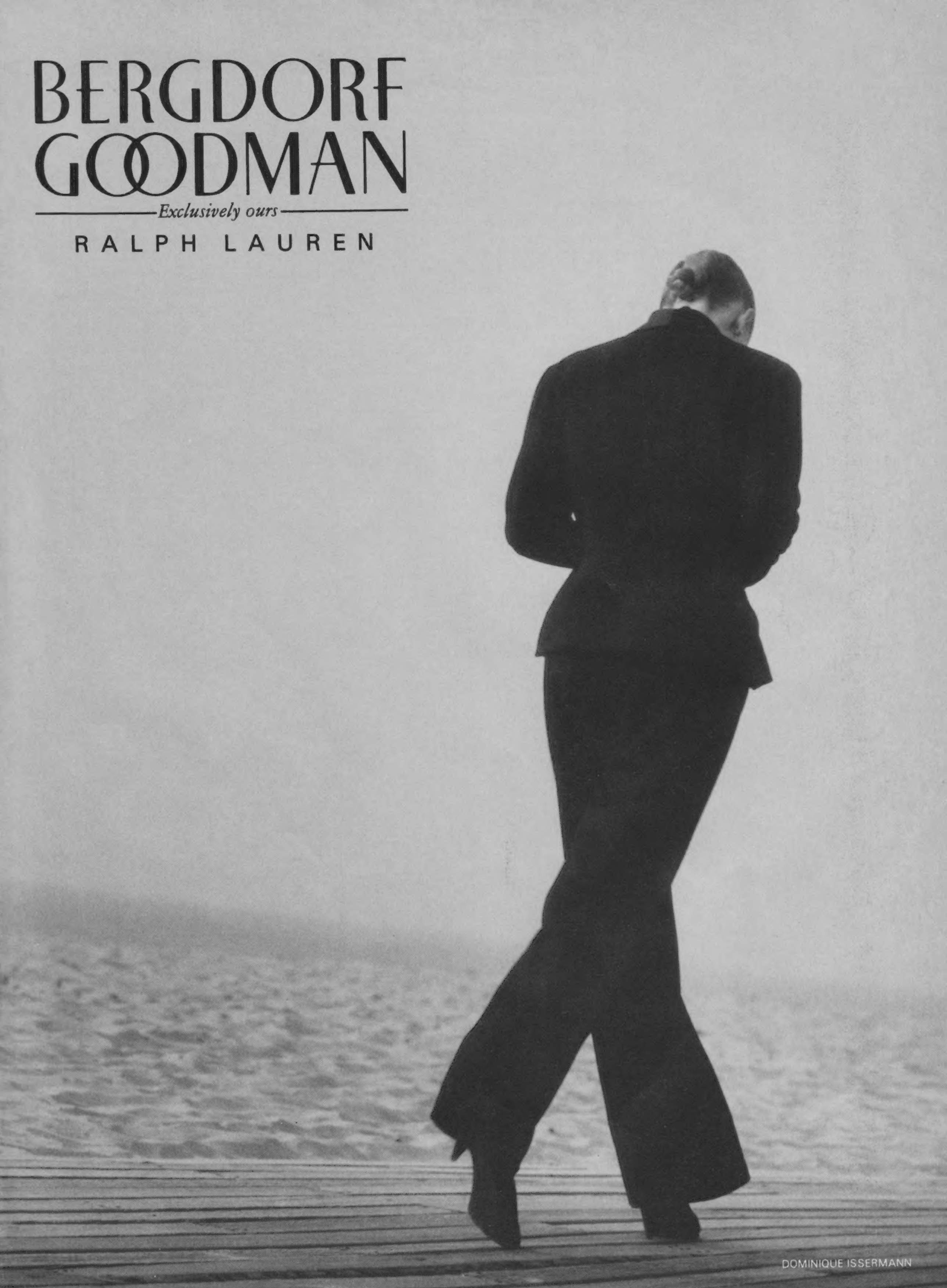

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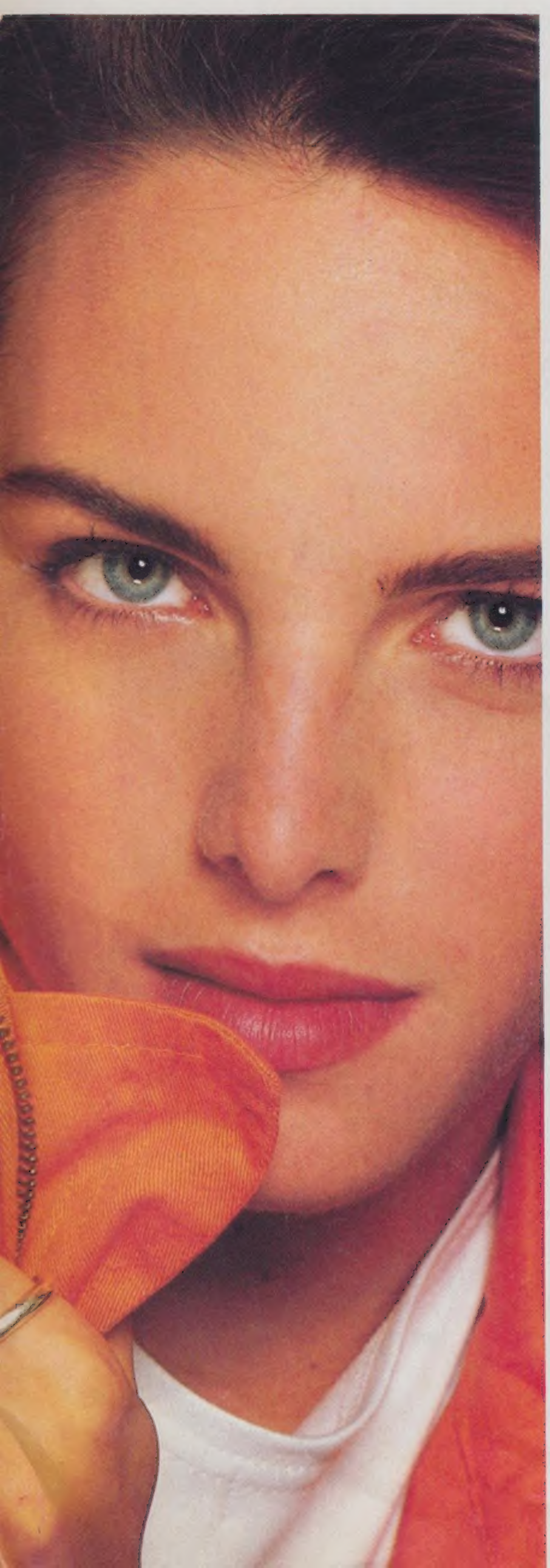

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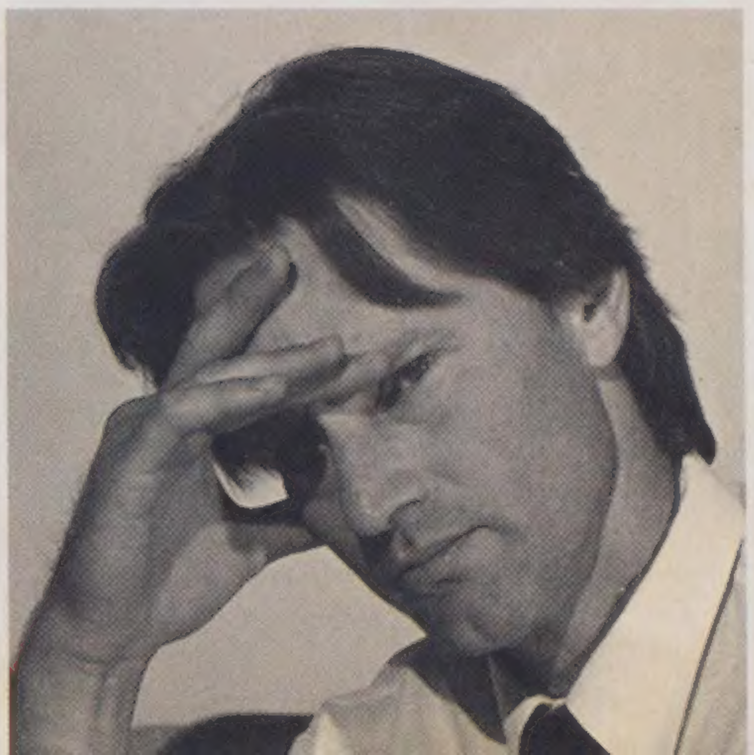

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The evening column by Bill Blass. Black sequined strapless gown, with slim, shaped jacket. In Place Elegante, on Boulevard Four, New York.

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**COVER LOOK** *As simple as makeup gets this fall, above and on our cover: softer color that works with any skin tone. Specifics, on Carrie Otis: Russet Rose Blushing Powder on cheeks; Rosewood lips. All, Yves Saint Laurent Beauté. Makeup by Maria de Schneider. Beret, Dianne Vetromile. Multicolor bangle, Vigneri; mosaic cuff, Loren Capek Jewelry. Earrings, necklace, Countess Cis Zoltowska. Details, last pages. Photograph by Avedon.*

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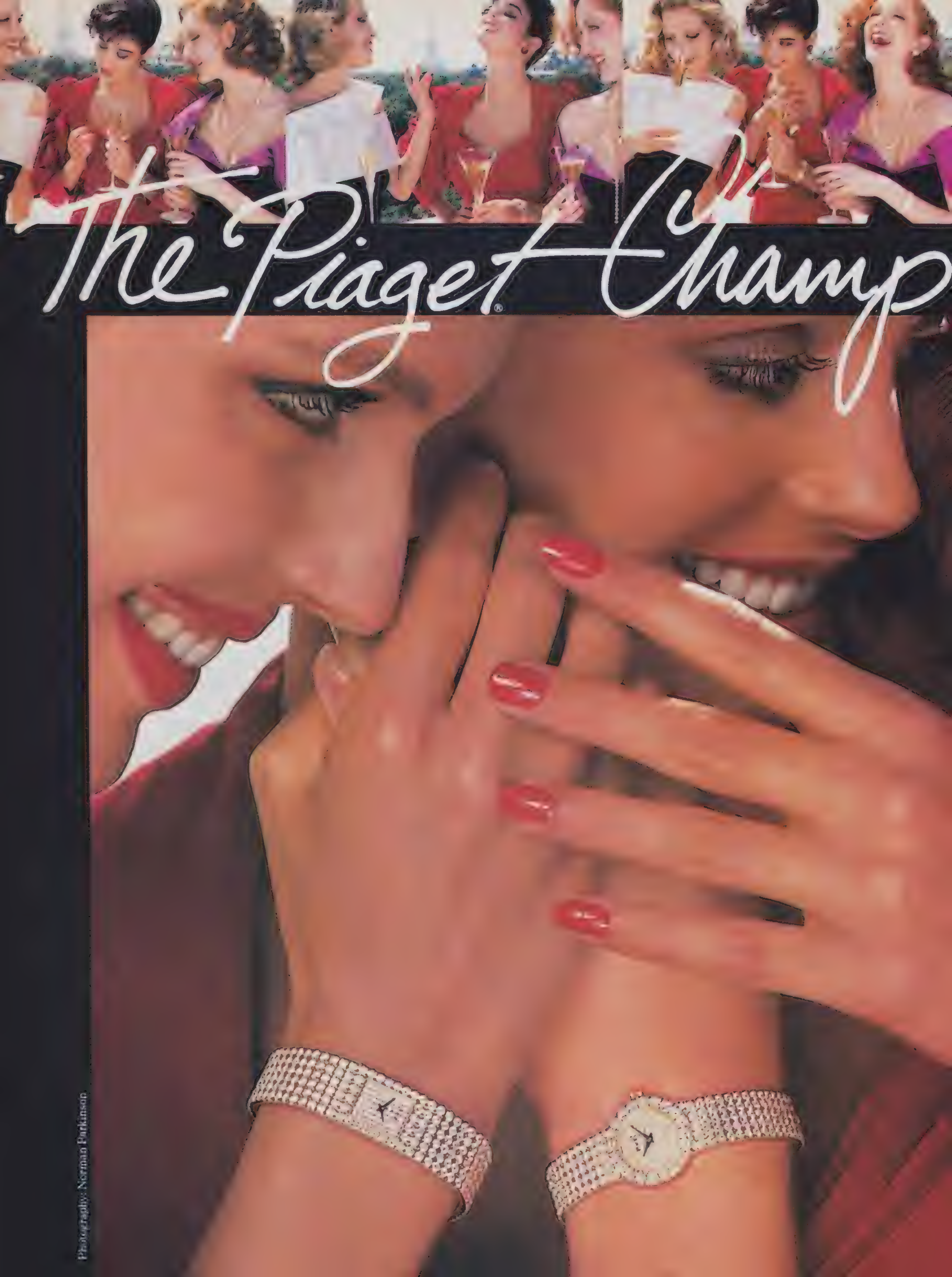

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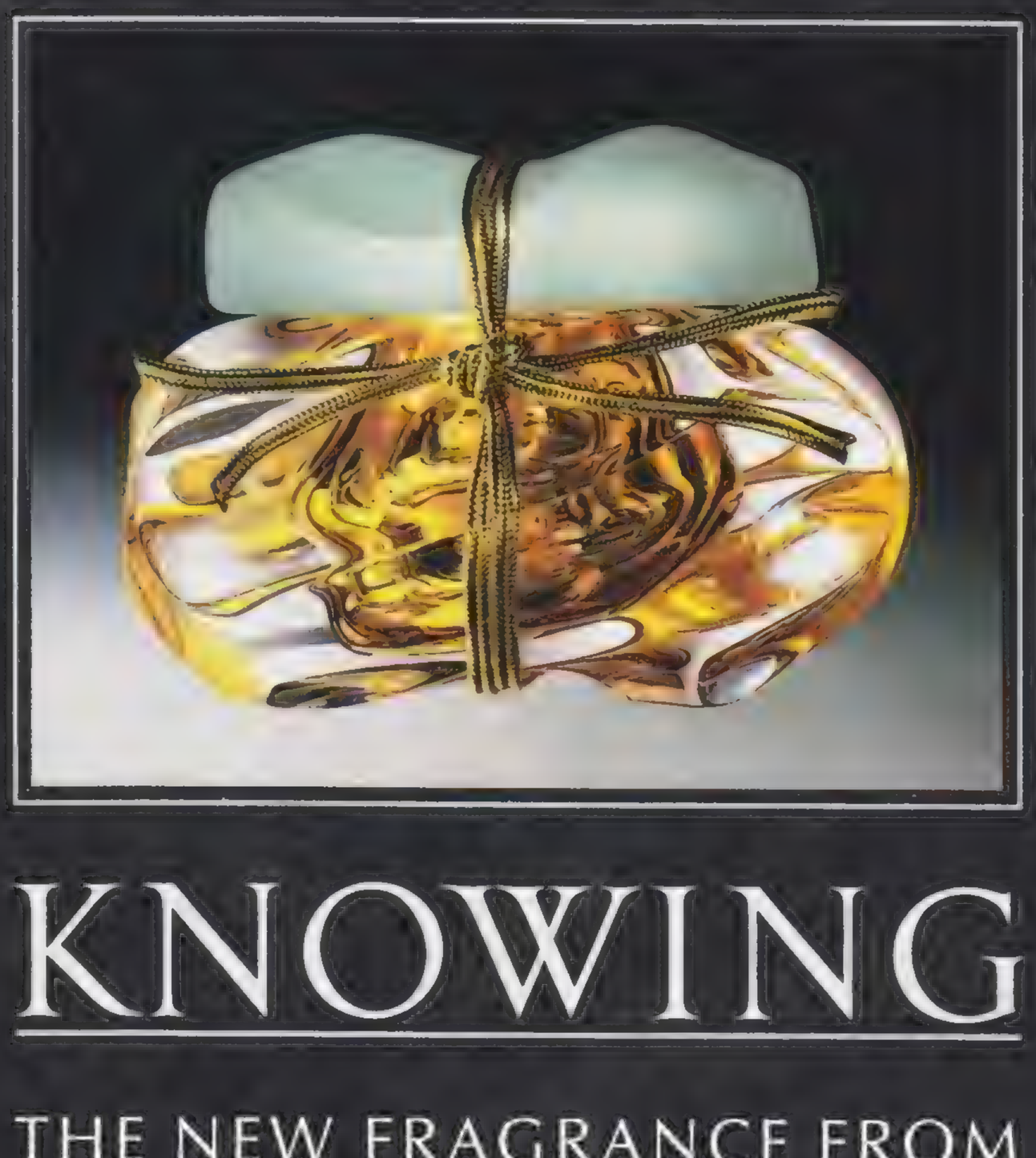

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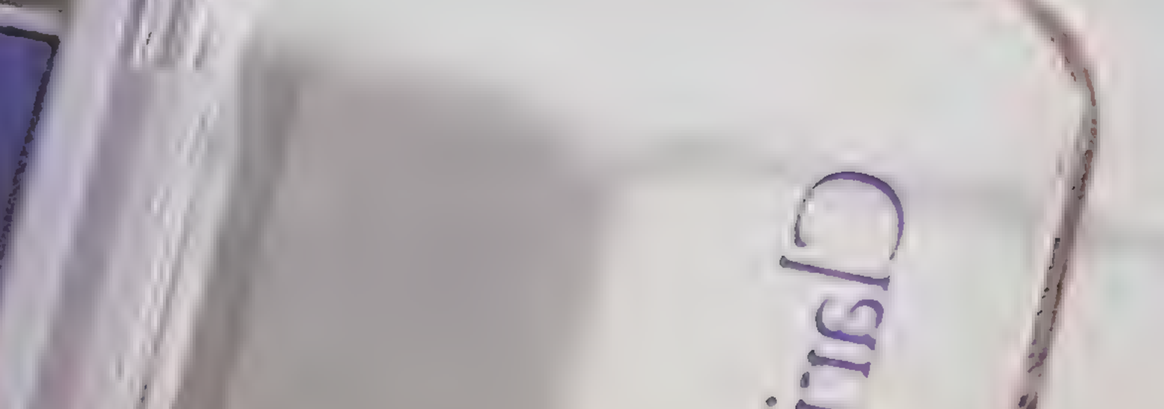

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*Fig. I*

LADIES' STEEL AND
18-CARAT GOLD SARATOGA

*The men's steel and gold model* (Figure II) *hugs the wrist so smoothly that you'd swear it was made to measure.*

*You can see the entire Concord range of watches handcrafted in Switzerland only at a specially authorized jeweler.*

*Fig. II*

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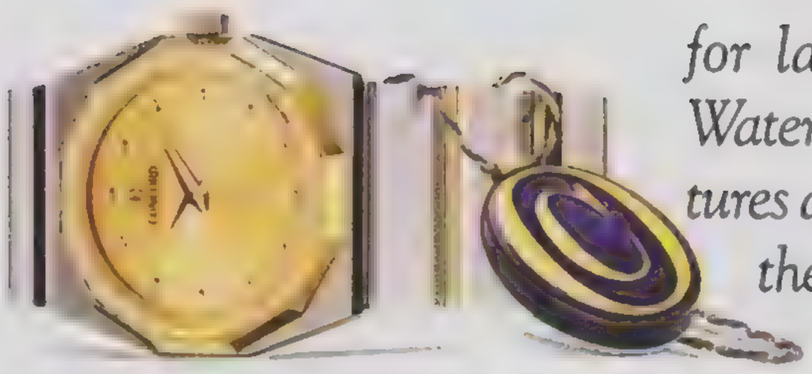

Fig. I

LADIES' MARINER SG WITH DIAMONDS IN BEZEL.

*The men's Mariner SG* (Figure II) *mimics this superb design but features a textured face and simple gold bars to indicate hours.*

*And the distinctive bracelet is exquisitely engineered.*

*You can see the entire Mariner SG range of watches handcrafted in Switzerland only at one of our specially appointed jewelers. He will help you select the Concord design that best suits you.*

Fig. II

MEN'S MARINER SG 14-CARAT GOLD AND STAINLESS STEEL.

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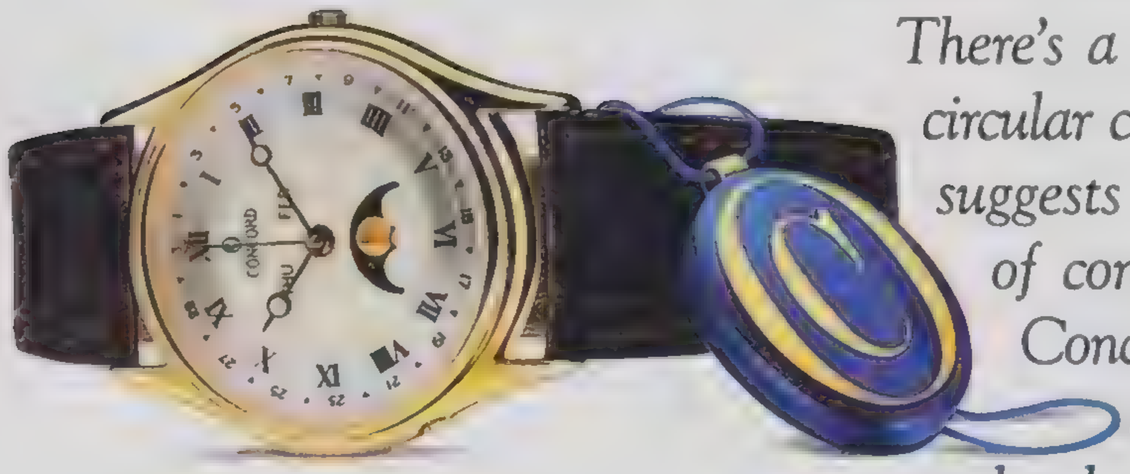

Fig. I
MEN'S LUNAR.
14-CARAT GOLD. PHASES
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*The Men's Royal Mariner® shows a somewhat similar face, featuring simple Roman numerals on a textured silver face* (Figure II). *One of the more contemporary designs, it nevertheless harkens back to an era gone by.*

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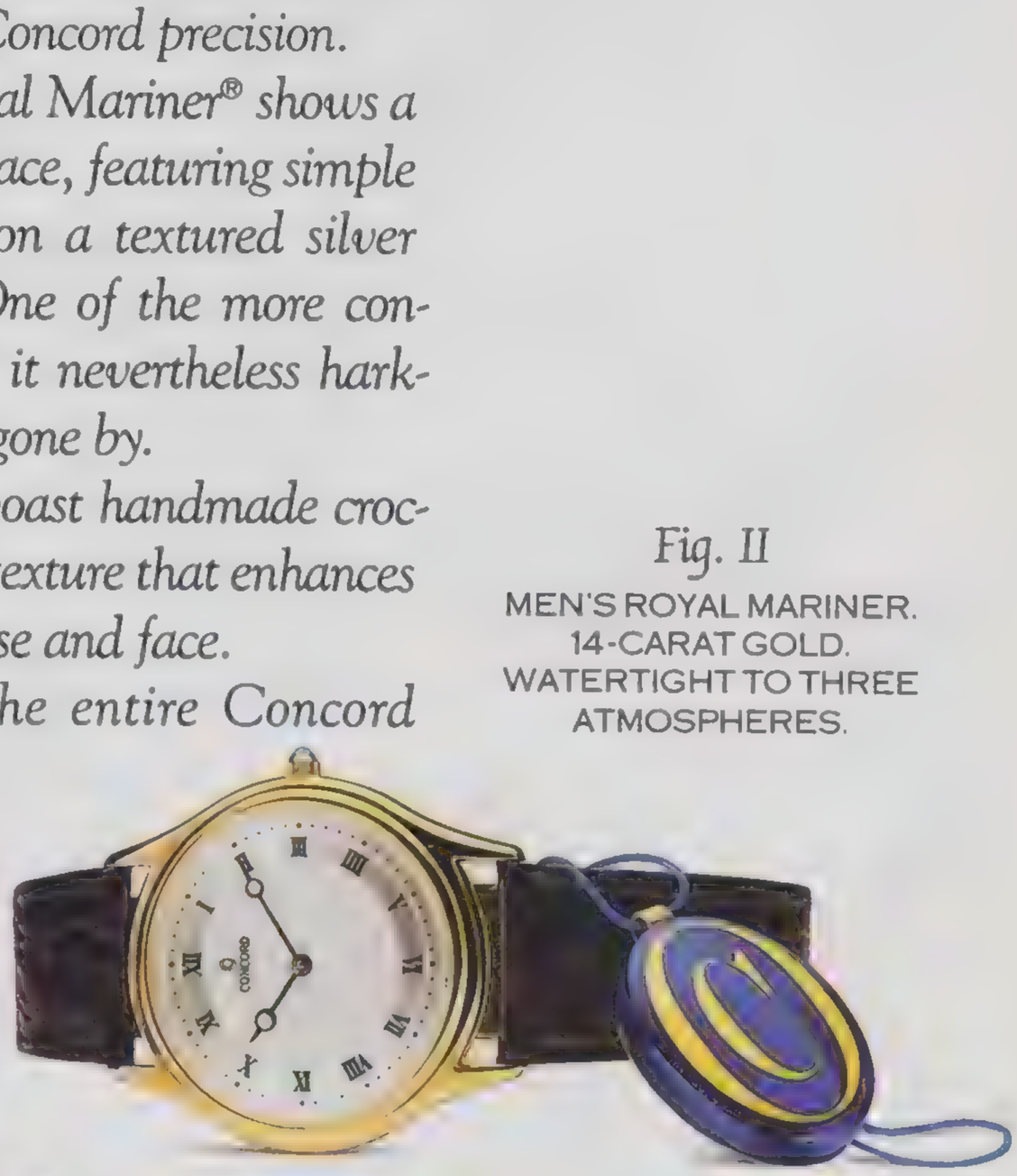

Fig. II
MEN'S ROYAL MARINER.
14-CARAT GOLD.
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# Talking fashion

**People are talking about...an easing up—softer shapes and fabrics; Isaac Mizrahi talks about "spa" dressing for resort. "The hardest thing to do is relax," says the hot New York designer, who claims his new hot-weather clothes "dress you in seconds." ...The "L.A.-ing" of New York City is one fashion view. Says Sylvia Heisel: "New York is picking up on what L.A. has done." What that means are more cars, Hanes T-shirts under "couture" suits, more bottled water....Fortuny started it, Mary McFadden mastered it; Valentino, *above left*, takes it to many levels at couture. Fortuny-style pleating has never shown up as it does for fall, some as details: pleated cuffs under a jacket at Armani, a pleated scarf wrapping a coat neckline at Mario Valentino....If it was good enough for Napoleon, it may well be the '88 jewelry answer, think the people at Chaumet. The answer is a diamond-and-gold bee to pin on a modern suit lapel.**

***(Continued on page 114)***

People are talking about...some of the best news for fall. And they're talking about jackets: jackets of new color, shape, and real snap. A "classic" camel's hair (*above*) may turn up with the ease of a blouson at Armani; a lady-like peplum jacket in unladylike green leather (*left*) at Montana....

GUY MARINEAU. Illustration by ISABELLE DERVAUX

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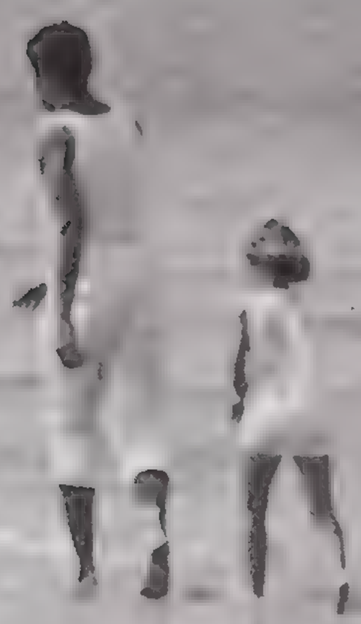

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# Talking fashion

People are talking about . . . the exact place, today, of couture. Neither experimental design lab nor maker of clothes for a taxi-dash life, couture *is* about price: Winter's Paris pieces can run from $7000 to $100,000. Couture is about great workmanship and fabrics (Ungaro's coat dress over pants, *below*, is quilted taffeta with gold-thread decoration). Lacroix's scarf hoods, *right*, drape shoulders, heads; his pants come as wide as skirts. Couture, this year, is about softer clothing . . . . Look for: a typically "feminine," refined sense in shoes. Oscar de la Renta, for spring, is teaming with shoe master Walter Steiger—for an Oscar shoe collection.

## Nips and tux

**Much as a jumpsuit suits nights, there are new "smoking" jackets: a small wrap satin jacket and black pants at Ralph Lauren; black-on-black blazer with grey trousers at Shamask. Montana crops a bolero for "black tie"; YSL cuts his with precision. Almost always, there's the presence of trousers.**

**Clothes that speak more than words:** *Hermès' new "storybags" of bright leather cutouts speak of palm trees, highways, circus seals, more. At $1775, a paperback is cheaper. . . . Ralph Lauren dreams, it seems, not just of mansions and a rugged West: he's such a Michael Jackson fan his staff has given him his own "Bad" socks—with "R.L." in sequins.*

## Disney dressing

Jeweler/free spirit Wendy Gell tends to take her "fashion" with a smile. So, too, with her new scarves: printed mixes/mishmashes of cherubs, jewels, even Disney's new animateds: Jessica and Roger Rabbit.

—KATHLEEN MADDEN

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# View

# Downtown style

Time was when conscious dishevelment was an artist's mandatory style: artistic expression a function of quirky getups and grungy jeans. Today's young crop of art sparks and up-and-comers (these pages) face a quite different reality: art as business . . . and art as public chic. And they take quite different views about it. "Downtown" style—as artists and dealers, today, dress it—goes from cautiously conservative to wildly inventive. Says conceptual-art star Cindy Sherman, "In normal life, I have no desire to dress up or be noticed. For my work, I've studied people and the way they dress so closely, it's made me want to keep signals of who I am as hidden as possible." For the "portraits" she conceives, Sherman photographs *(Continued on page 127)*

Cindy Sherman

MATTHEW ROLSTON Details, last pages

**In a league of her own, Cindy Sherman (here, at Barocco, NYC). *Right,* in Calvin Klein houndstooth sweater; *inset,* Shamask shirt, Mizrahi evening pants.**

Mike and Doug Stern

Christine Burgin

Bob Gober

*(Continued from page 125)*
herself dressed as quite different women.

"The role of the artist used to be as outsider," says kinetic sculptor Jon Kessler. "You didn't want to meet your collectors—and you dressed that way. Now, we all eat at the same restaurants, have our apartments photographed for the same magazines." Not wanting to "look like another downtown artist," Kessler shows up at artsy NYC hangouts like Barocco in brightly flowered pants, a head-tied bandana. "Looking different gives me breathing space to rethink what my work's about," he says. (Almost every artcrowder agrees: intellectualized black and Japanese nametags are far from statements.)

The Starn twins' "statement" is consistent—a function of their textural art. At a gallery opening, Mike and Doug Starn's "old, ripped jeans" parallel their ripped and repasted photographic works, their textural sense played out in "fabrics that drape": T-shirt, rayon jacket.

"The art world is more and more a part of entertainment," says Jeff Koons—who, after logging in pinstriped-suit years on Wall Street, now lets loose with a Salvador Dalí-print T-shirt under a Matsuda jacket. "A tie isn't as important in determining an artist's credibility as is showing some manner of esthetics."

When clients are laying down thousands of dollars, dressing for credibility counts. "I can't look as weird as the work *(Continued on page 128)*

**Dressed to sell: *Far left*, Christine Burgin in Ralph Lauren jacket; *inset*, uptown/downtown hip: Mike and Doug Starn (at Canal Bar); *near left*, Bob Gober in Paul Smith raincoat. Fur-out, *above*: Lisa Spellman in Beene mink. Hard-to please Annette Lemieux, *inset left; top*, Jon Kessler's balancing act.**

MATTHEW ROLSTON. Details, last pages

# View

*(Continued from page 127)* I show,'' says SoHo dealer Christine Burgin. ''I have to be the link between artist and collector.'' What works for her are Armani skirts and jackets or short dresses. Each season, Lisa Spellman—owner of NYC's 303 Gallery—consciously ''organizes a uniform that works for the gallery'': this fall, some high-waisted Matsuda pants and an oversized jacket. Dealer Laurie Rubin, who's apt to mix Armani pieces, sees today's freewheeling downtown style as a reflection of the way people live: in a way that's more easygoing, less ''corporate'' than uptown NYC.

One reality: Today's art crowd scrutinizes clothes with an awareness of line and design. They also scrutinize each other. ''When I shop, I see great designs but horrible fabrics,'' says conceptual artist Annette Lemieux. ''I'm more visually critical.'' It's the twist that makes downtown dressing interesting. *(''View'' continued on page 150)*

MATTHEW ROLSTON *Details, last pages*

Peter Nagy

Laurie Rubin

Jeff Koons

Art sparks: *Left*, Laurie Rubin—in Ralph Lauren jacket, Isaac Mizrahi skirt. Peter Nagy, *inset*, layers it on; Jeff Koons (*right*, shown *at Odeon*) makes magic.

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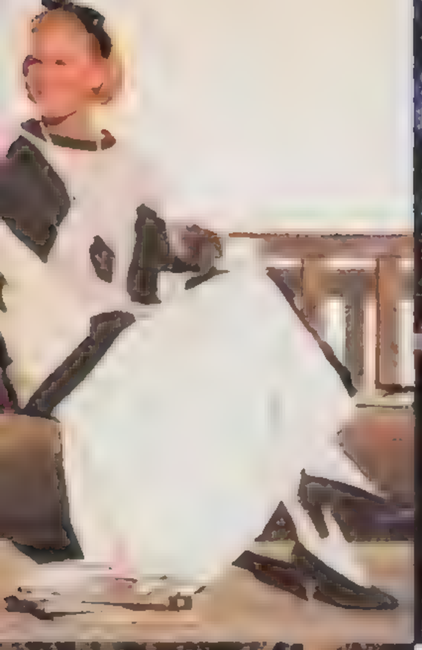

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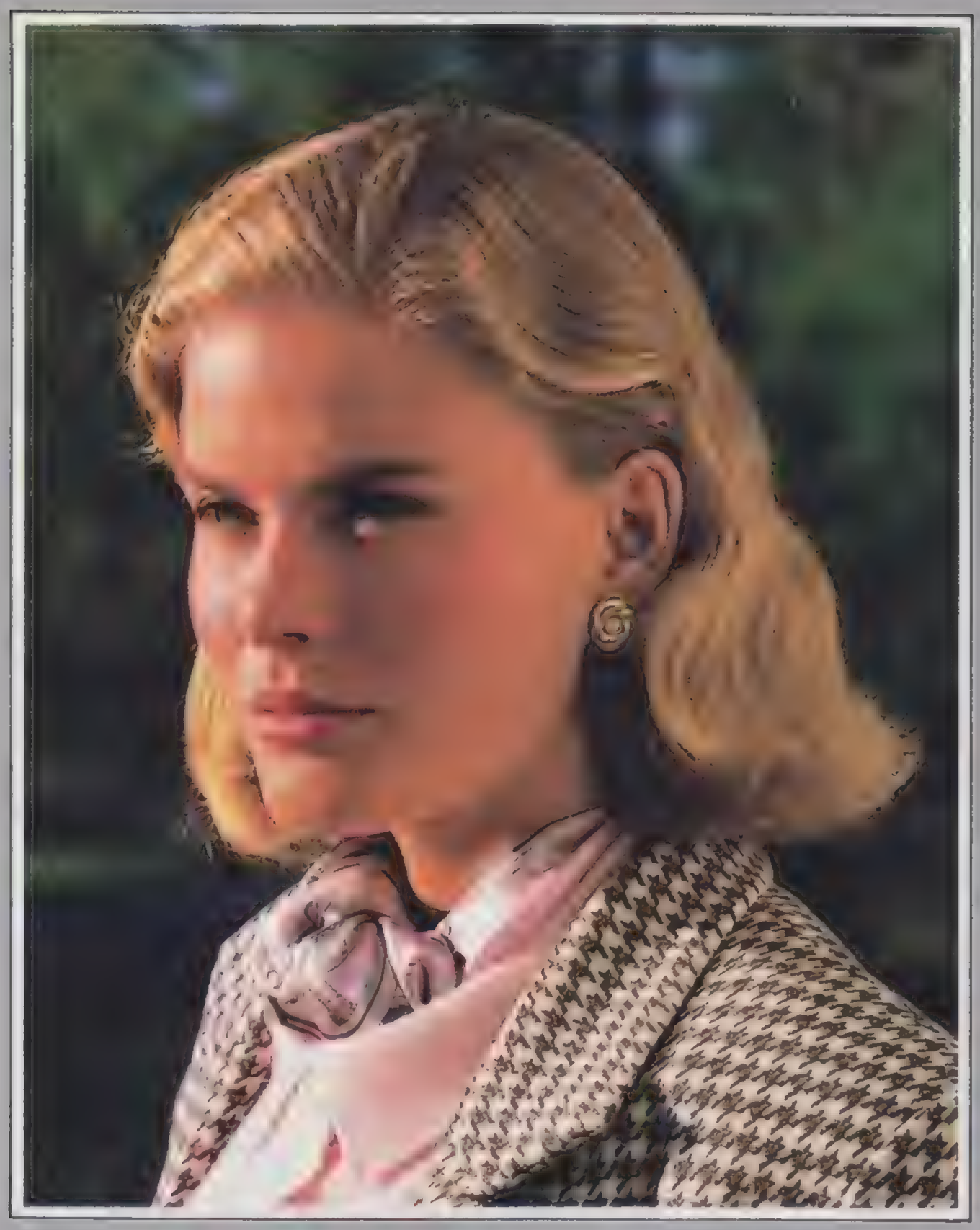

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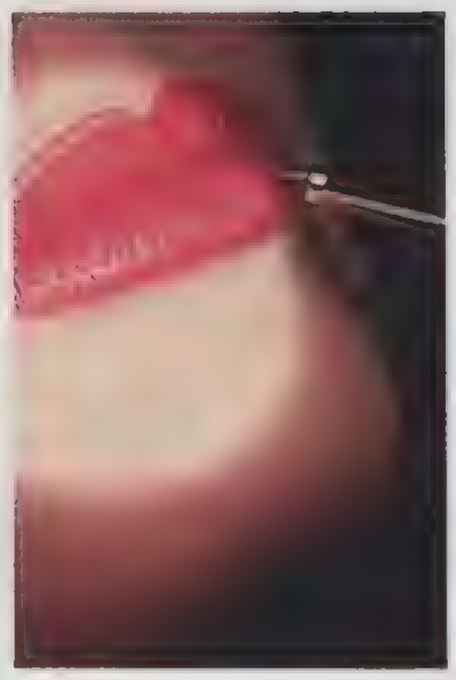

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# Blithe spirits

Dolce e Gabbana: The name sounds like a soft summer wind, a name to describe equally soft, easygoing clothes. Its origin is more prosaic. Dolce learned to sew from his father, who owned a clothing factory; Gabbana studied graphics. They met eight years ago when both worked for the same designer. Dolce e Gabbana's name is now being spoken more and more. In a fashion year when plenty of designers play it safe, they're one of a handful of free spirits playing it with charm, panache, and a little something more.

Dolce e Gabbana's clothes take their cue from old-fashioned Italian "classics." A Sicilian bandit's suit is feminized by a large white blouse; peasanty ruched skirts adjust to any length with cords. Their inspiration: specifically, Sicilian women. The play-out: all Dolce e Gabbana runway models are dark-haired women, "who are never too tall or thin."

Irié: Modern designers speak of dressing options; Japanese-born Irié, now based in Paris, takes the idea to its most creative level. Every coat, *(Continued on page 158)*

---

**Dolce vita: *Far left*, Dolce e Gabanna's quite perfect white blouse; a perfectly precise black skirt. . . . Signature Irié *left*: Pants, jackets—a mix of texture, pattern.**

JONATHAN LENNARD. Hair by Bruno Weppe for Jean Louis David; makeup by Pierre Berubé

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# View

## Blithe spirits

*(Continued from page 150)*
jacket, pair of pants comes in a range of fabrics: stretch velvet, wool Lycra, a blend of wool, silk, and mohair. They add up to a textural mix of plaids, checks, solids. "I like women to create their own fashions by mixing," says Irié, a former salesman for Kenzo's Paris shop. One tweed jacket always comes in four shapes.

Sybilla: When Sybilla moved from New York City to Madrid at age seven, she began drawing clothes as a means of expression. She first made clothes for herself and friends, then as a teen apprenticed under Yves Saint Laurent. Today, she regularly shows her soft, knitted "body" basics not just in Spain but also in Paris and Milan. A black cashmere evening dress drapes, wraps in a variety of ways. "I'm like a furniture dealer," Sybilla says. "I sell the pieces, but the women do the interior design."
*("View" cont. on page 172)*

**A fresher spirit: *Left*, knitted body wrapping from Sybilla. *At top*, Dolce e Gabbana's traditional suit.**

JONATHAN LENNARD. Hair by Bruno Weppe for Jean Louis David; makeup by Pierre Berube



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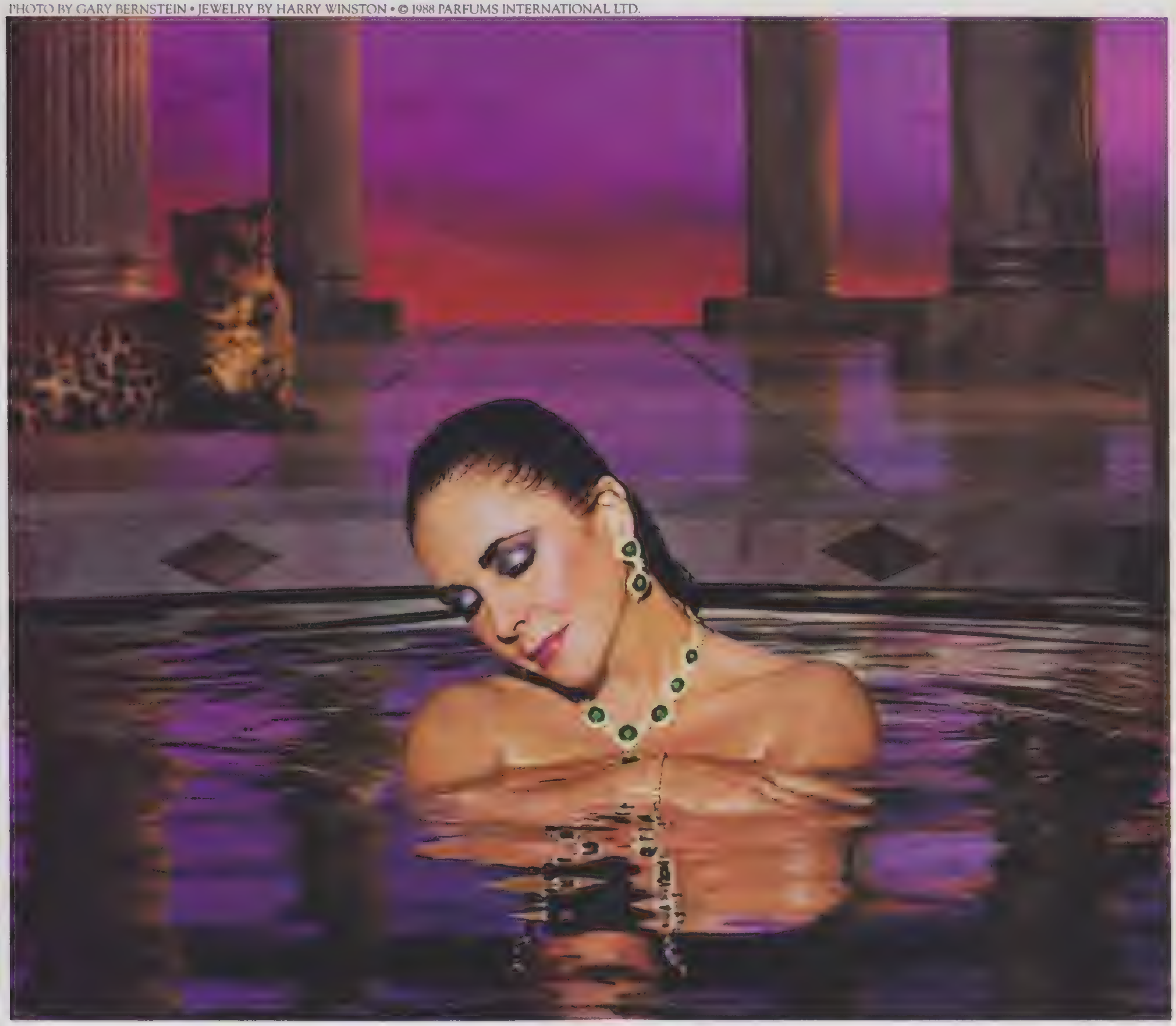

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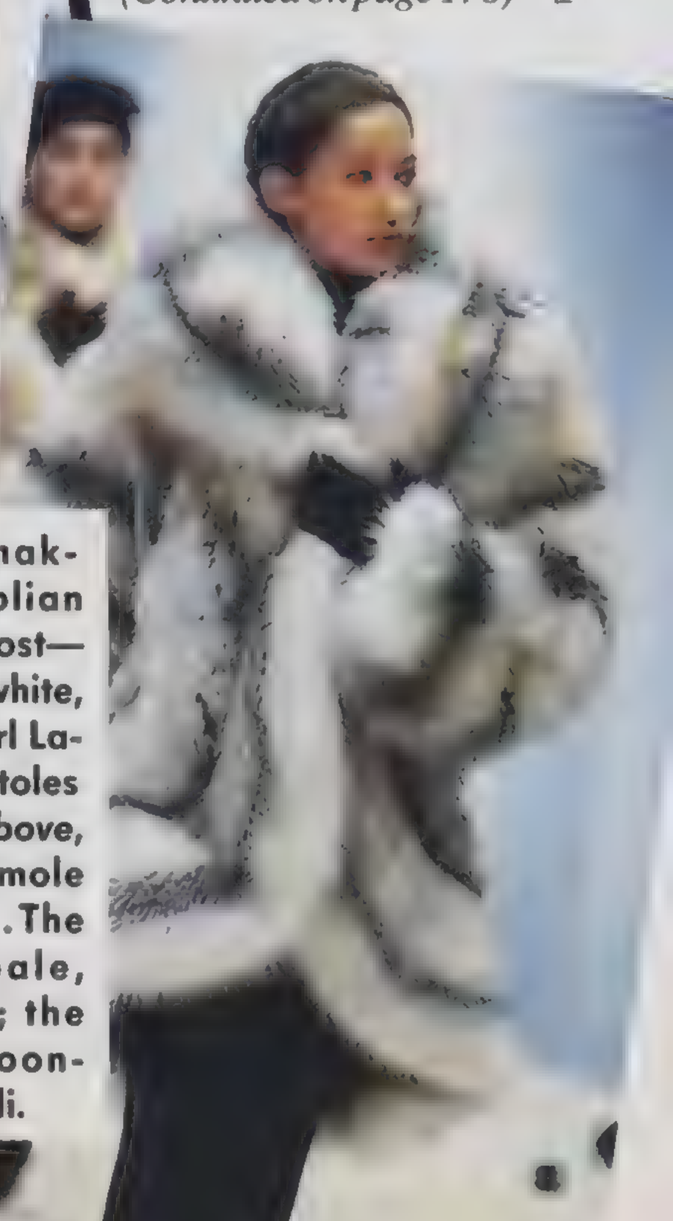
# Fur: the shapes, the choices, the changes

From luxury to reality to necessity: the furs of fall come in every guise from ankle-length minks to minuscule boleros, from taxi-yellow shearlings to Beverly Hills blonds. Choices are clear—and clearly there: the most luxurious sables or hard-working lambs.

*Real changes? The size of furs to come. A key word is "smallness"*: fur jackets as small-sized and fitted as a bolero or blazer, three-quarter cocoons, big sweeps of stoles. Short (just above the knee) coat lengths prevail, in a variety of shapes: a close-to-the-body cutaway at Karl Lagerfeld, lean with a flounce hem at Giorgio Sant'Angelo. The swing coat—falling from a small shoulder, broad hemmed, sometimes with an oversized shawl collar—is the

*(Continued on page 178)*



PIERRE SCHERMAN, NICOLA RANALDI

**Headline-makers? Mongolian lamb: the most—in black on white, *left*, from Karl Lagerfeld....Stoles wrap it up: *above*, in textured mole at Fendi....The shade of pale, *right*, grey; the shape, cocoon-like—at Fendi.**

Calvin Klein Footwear

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# View

## Fur '88

*(Continued from page 172)*
season's newest shape. At Calvin Klein, "small" translates as unpadded shoulders, an easy coat in mink; Geoffrey Beene turns up abbreviated "Eisenhower" jackets and boleros.

*Stoles are making a comeback—in newly generous shapes*: everything from a six-foot-long chinchilla strip by Valentino for Alixandre and big wraps—in mink at Ralph Lauren, black mole at Fendi. Most modern? Stoles for day —over a blazer.

*On the other end of the scale: the option of a big, big coat*—easy-fitting. . .and ankle-length. Mink is the fur of choice for day-in, day-out; at its most opulent, the big shape turns up in fox or Russian lynx at Galanos; at Tivioli in blond sable. There are belted waists, flaring Fendi hems, a classic polo coat at YSL.

*It's the year of blond bomb-*
*(Continued on page 186)*

**New symbols: the small jacket, *top right*, in sheared mink paw; *near right*, a color blast. Both, Geoffrey Beene. New shape: *below*, Calvin Klein sable. A shorter take, *far right*: fox jacket, Oscar de la Renta.**

PIERRE SCHERMAN

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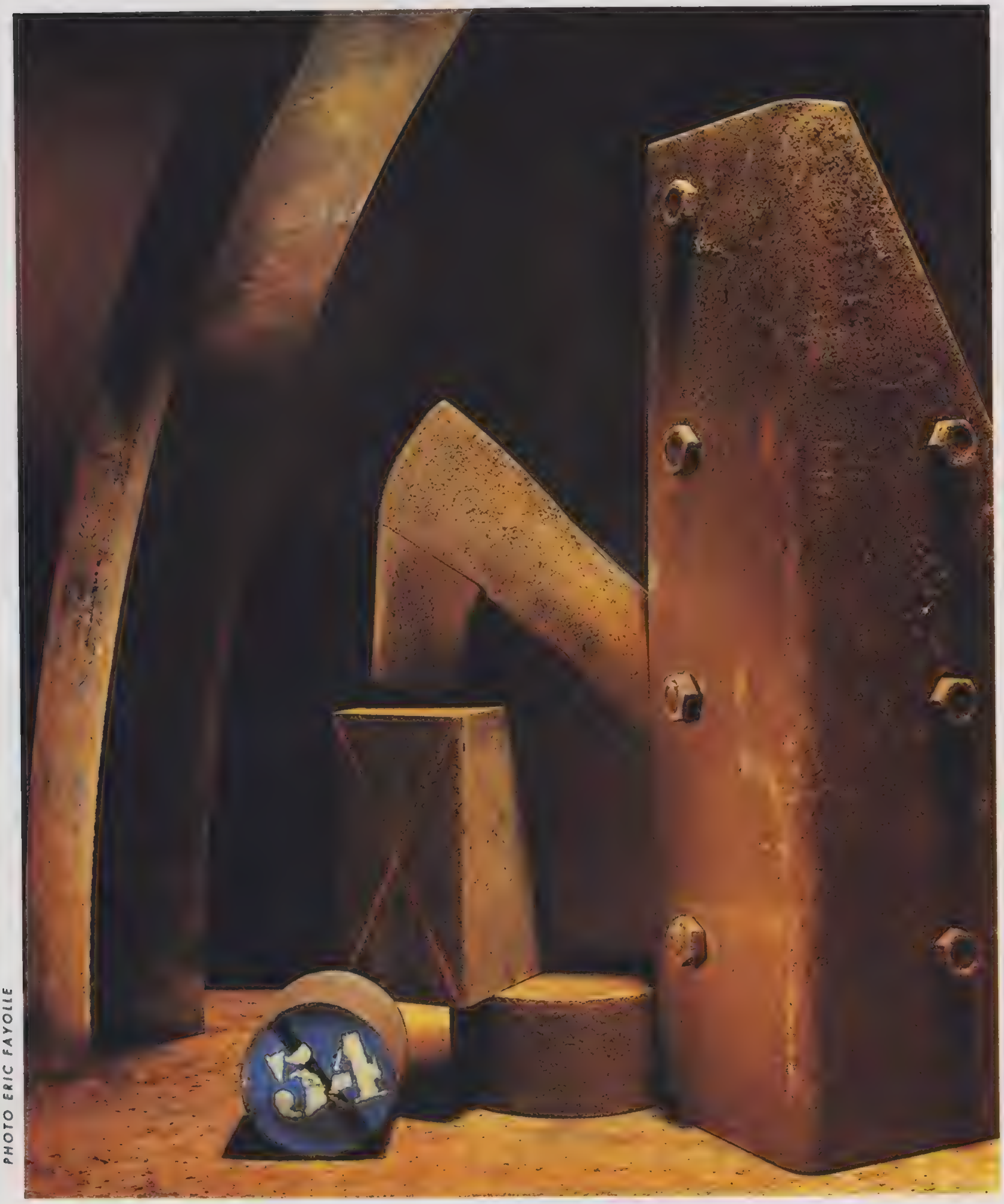

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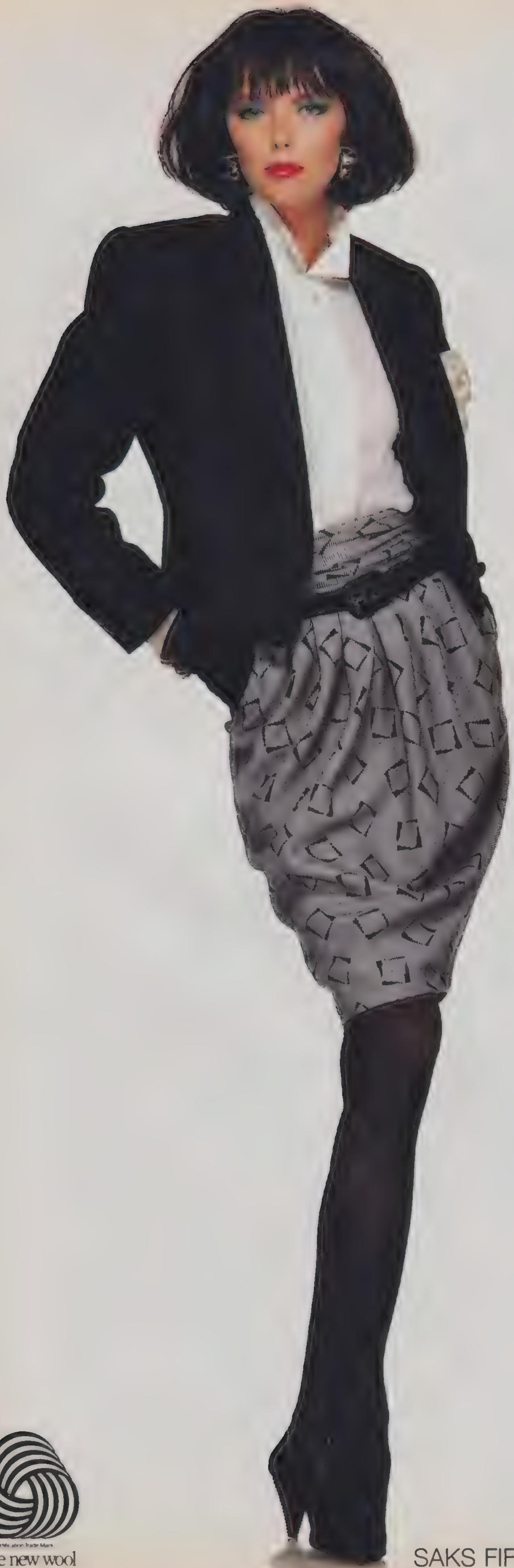

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# View

## Fur '88

In the swing, above: Fendi fitch. Great length, *at top:* stone marten by Bob Mackie. *Below, left to right:* Maud Frizon pink mink; mink topper by Giorgio Sant'Angelo; Fendi's eclectic stencil.







PIERRE SCHERMAN, NICOLA RANALDI

*(Continued from page 178)*

*shells:* a preference for pales—golden sables, fox, caramel-colored lambs. Forest green, wine, navy, olive are used as new neutrals; there's an abundance of chinchilla, silver fox. Brights add a different beat: fuchsia Mongolian lamb at Donna Karan; crayon yellow, red, or blue shearlings at Geoffrey Beene.

*The texture message: equally varied—decidedly long-haired and woolly or a fur with a flat nap.* New takes on Persian lamb, Russian broadtail, or sheared beaver, mink, nutria drape like fabric. At YSL, a black dinner suit turns up in Russian broadtail. For "furrier" effects, there are plump Mongolian lambs, golden sables, plush silver fox. Exuberantly colored and patterned linings liven coats.

*Other delights*? Stenciled animal prints at Maud Frizon; real and *faux* fur mix at Fendi; Mongolian lamb trims Fendi mufflers—or a red coat at Geoffrey Beene. The beat goes on. —HELEN LEE

*("View" cont. on page 194)*

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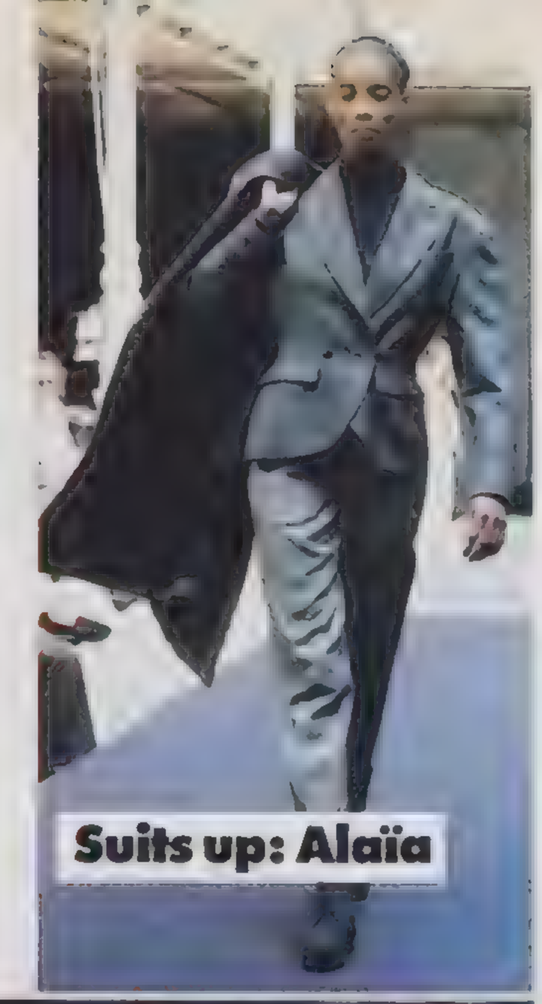
View

# The forward edge

Alaïa's "take" on tailoring



Suits up: Alaïa

Gigli's 80's "tailored"

One reigns in Milan, a modern-day romantic; the other is Paris's body-dressing king. What Romeo Gigli and Azzedine Alaïa share is an established place on fashion's cutting edge, a way of going their own way—regardless of success or the trends of the season. This fall, Alaïa and Gigli, individualists both, also line up with some surprisingly similar ways of thinking.

Gigli's three-piece suit

For instance: with new tailoring. Both go, this fall, for narrowing menswear worsted trousers, longer and leaner jackets, unconventional three-piece suiting. Either may throw a coat over all of it. Gigli's jackets take on an Edwardian walking-suit long length; Alaïa tucks a tiny stretch turtle-neck beneath his. The final effect for both is a well-recognized sim-

*(Continued on page 200)*

GUY MARINEAU

Calvin Klein Coats

FOTO GIANNI VIVIANI

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# View

## Forward edge

*(Continued from page 194)*
plicity. Gigli goes for "my basic muddy colors"—plus a new claret or bottle green. Alaïa stands up for subtlety: "color washes rather than definite colors."

This is far from fashion madness: "My collection never really changes," says Alaïa. Says Gigli: "I do not go in for dramatic revolutions in style. I tend to reinvent around an old theme."

One common theme: dresses in new knits, dresses without adornment or glitz but with a purist's eye to line and shape. Alaïa's black evening dresses curve close to the body; his dramatic necklines dip in graphic shapes. Gigli, known for his softly fluid long skirts, may go equally—closely—curvy.

What the designers share—and it's a clear tip-off to the future—is a strong faith in new fabrics to come. "The new fabrics are very important," says Romeo Gigli: he especially likes stretch loden this year. Azzedine Alaïa looks to the production of new jersey knits: "The technical advances are amazing." Stretch—as an inherent part of these—is the key to clothes made with a modern shape, the "forward" part, at this moment, of the cutting edge.
*("View" cont. on page 212)*

"Body" by Alaïa



Gigli's night curves

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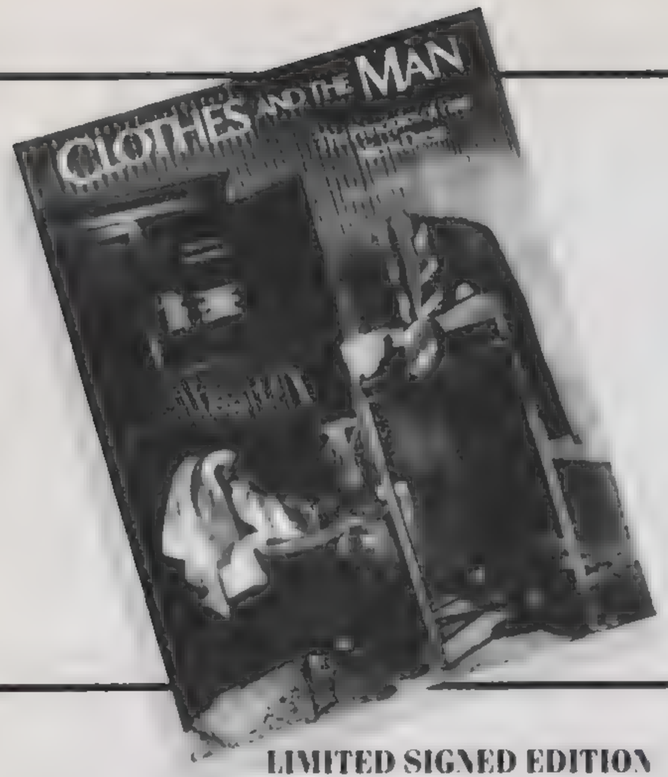


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# View

# Boondocks chic

**Rugged dress, once, was a man's answer to the call of the wild. Today, it's something wilder.** BY FREDERICK EBERSTADT

I had the good fortune as a kid to spend summers in the High Peaks region of the Adirondacks. The main building of the club where we stayed each season was a turreted, verandahed grand affair of white clapboard—white with green trim. I was happy there, allowed to run wild, more or less, to fish or hike, play games or swim. It never occurred to me that this was a privileged life or a provincial one; although it was provincial to the degree that I regarded the sons and daughters of doctors and ministers as rather exotic. Fathers were either employed as corporation lawyers or they were bankers. My mother's in-laws, as publishers, were considered bohemian; and they lived well down the valley.

This club lies towards the middle of the land that's glamourized today in the beautiful fantasies of Ralph Lauren. Members of the club resembled the people in these ads, but they never would have imagined that anything they wore was worth talking about. New clothes were what you bought when you wore out or

*(Continued on page 218)*

**The call of the Adirondacks—today, as ever, in sweaters, khakis, boots. *Above*, the author's family—Amanda Cannell, nephew Peter Cannell, their sons Tommy and Oliver.**

FREDERICK EBERSTADT

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Although there are some fine hotels in New York, their service, room quality and location are a distant second to the world's best.

The Plaza is New York City's single best location and has the finest physical plant. There are no better rooms or suites anywhere in the world. The ballroom is said by all to be 'far and away the most beautiful room of its kind in New York City.'

The Plaza has everything it takes to be 'the great hotel of New York.' It has been designated a National Historic Landmark as well as a New York City Landmark. All of its rooms have been painstakingly restored; their original spacious dimensions and architectural details are now fully in place.

But having the best rooms and the best location is not good enough. When large corporations are involved—in this case, United Airlines—the mystique and quality of management can disappear.

The Plaza will again be *the* place to be after theater. *The* hotel for afternoon tea, for big weddings, for wonderful restaurants. The Plaza will be *the* hotel in which royalty stays when in New York.

The Plaza will be, quite simply, *The Plaza.*

I haven't purchased a building, I have purchased a masterpiece—the Mona Lisa.

For the first time in my life, I have knowingly made a deal which was not economic—for I can never justify the price I paid, no matter how successful The Plaza becomes. What I have done, however, is to give to New York City the opportunity to have a hotel which transcends all others! *The Plaza* will transcend all others! I am committed to making The Plaza New York's single great hotel, perhaps the greatest hotel in the world."

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# View

*(Continued from page 212)*
grew out of the old ones. Sport was the measure of a man. No one was interested in fashion, and bookish notions were usually greeted with politely smothered yawns. If someone talked about a Parmacini belle, it was not an Italian seductress but a trout fly.

Recently, I went back to the Adirondacks with some younger members of my family. We had a wonderful time camping on the upper lake, rising with the sun, hiking and canoeing and swimming, sound asleep by 10:00 P.M. I had not been there for fifteen years, not since my children were small. Once again, I gloried in the beauty of the scenery, the stillness of early mornings, the solitude of the mossy woods, the mist rising from the lake, the icy mountain streams, the tranquility of the twilight. I indulged in the illusion that nothing had changed since childhood.

But plenty, today, has changed—including the men's clothes.

Reasonable country gear for any gent is khaki trousers, a polo shirt, an old sweater. Today, young men, and some not so young, have taken to wearing droopy shorts, pink or purple sweaters, and moccasins without benefit of socks—only a way station on the road to jogging suits and complete perdition. Before World War II, a grown man thus attired would not have made more of a fool of himself had he walked down the verandah of that club stark naked.

And yet, my father's camping clothes today would strike my children as pretty quaint. My old man used to stride up the mountainside in a tweed jacket and plus fours, more or less regardless of the temperature. He wore a flannel shirt, a battered felt hat with a couple of trout flies caught in the band with rusty hooks. On his feet were scuffed old brown boots with leather soles so slippery that he would slide one step back for every two that he took upward. He looked on rubber soles, I think, as somehow effete. What would he think of buzzing along the trails in Adidas?

**Men have taken to droopy shorts, pink sweaters, moccasins without socks . . .**

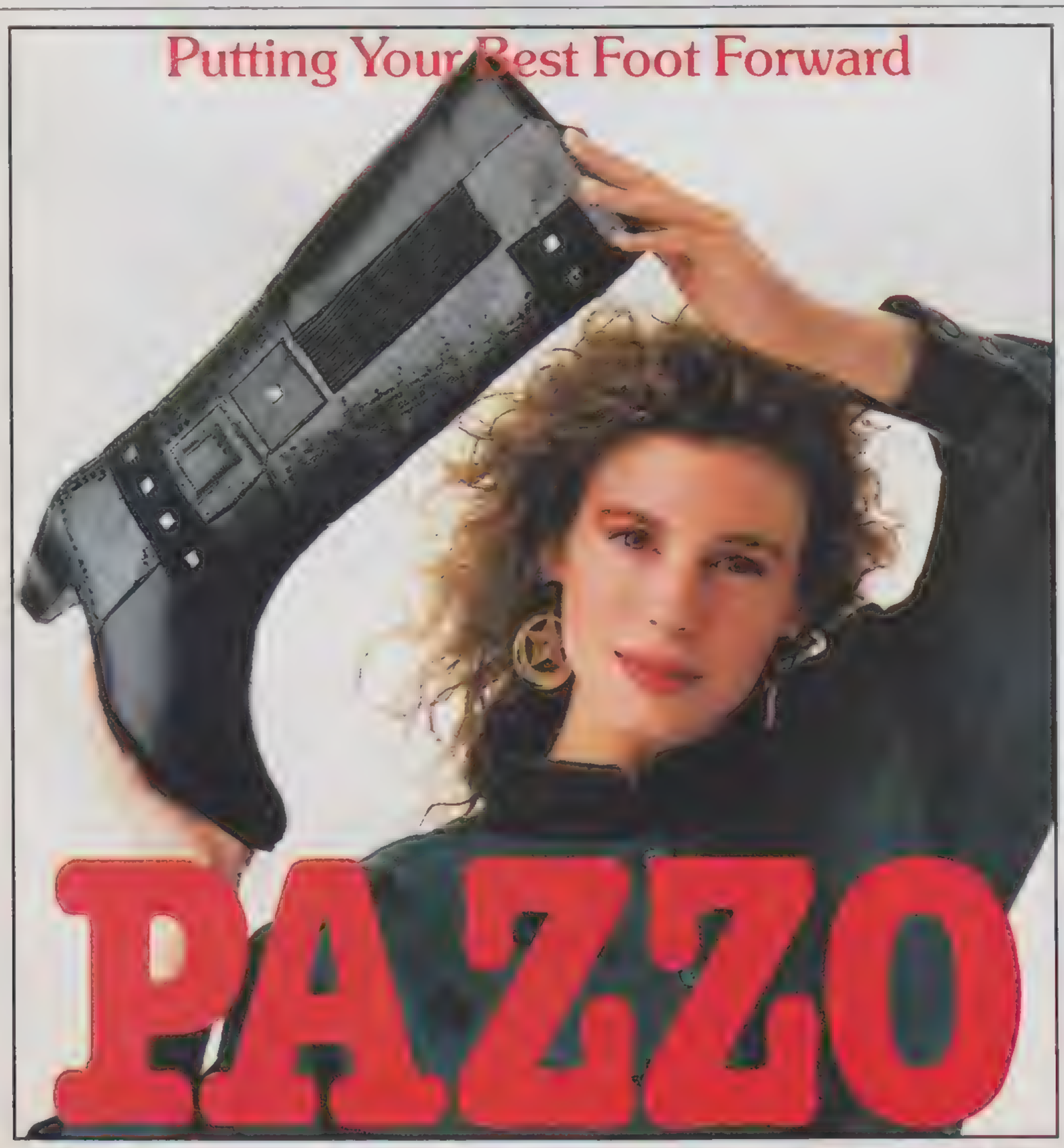
As a boy, I loved to study a photograph of an old gentleman over the fireplace in the club's big room. He must have been ninety at the time the picture was taken, and he had just completed "doing the range"—climbing a succession of mountains in a single day—no small feat for a man in his twenties.

I used to stare at his getup with fascination. Holding a rustic staff as high as his shoulder, standing skinny and erect, he gazed out from a mountaintop through steel-rimmed spectacles. Above puttees that were laced up to his knees, his trousers flared out like riding britches. He wore a longish black jacket, and on his head was the kind of hat that Canadian Mounties traditionally wear. He had a beard so glorious it would have shamed Santa Claus. The Emperor of China could hardly have looked more alien.

This year, when I went to pay my respects to the old geezer, I found he had been replaced by a landscape painting. Perhaps he looks too outlandish to young people today.

I would like to do the range when I am ninety. It would make me proud. But I will think twice before I pose for a photograph. I don't fancy the prospect of some creatures as yet unborn, wearing who knows what sort of moon suits or bikers' body tights, chuckling at my cords, my comfy old hiking boots, my frayed navy sweater.

*("View" continued, page 233)*



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# Portraits of Viyella® Fabric

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The aristocratic patina of tattersall check and tartan imparts a whiff of leather and oak panelling, log fires and tapestries that suggest generations of good breeding.

Viyella's perfect balance of wool and cotton, with its impeccable pedigree, thrives on gentle care. Like a pair of well-loved jeans it grows old gracefully. In any family album of portraits this aristocrat of fabrics proves its timelessness.

Viyella can be as glamourous and exciting as a luxurious robe by Fernando Sanchez. It can be as rugged and carefree as a cowboy shirt or a sportsman's button-down. It is soft enough to pamper and a favourite fabric for childrenswear.

In today's throwaway world the reassuring quality of Viyella fabric is your heritage, an heirloom for the future.

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Photographed on location in England at Greys Court, a National Trust Property; and Stonor Park.

at

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NEIMAN MARCUS
SAKS FIFTH AVENUE
AND I. MAGNIN

*Left*
Patricia Clyne balances black and white, plaid with checks for perfectionists who value serenity. Ivory Viyella cropped shirt with black and ivory gingham check collar, approximately $190; black and ivory plaid full pleated soft pants, approximately $230.

PURE WOOL

WOOL RICH BLEND

Viyella enthusiasts adhere to rituals rooted in the past, authentic Viyella tartan shirts, classically tailored

# Viyella Fabric

Half Pints cherish the timelessness of style that spans the centuries and is Vivella's birthright, pink Vivella sashed dress with V-shaped waistline and double ruffled collar. Sizes 2 Toddler – 14, approximately $160.

Vivella Fabric

Fernando Sanchez creates luxury and grandeur on an intimate scale. Women's black and white pin-dot Viyella robe faced with red and navy, trimmed with braid. Sizes: petite, small, medium, large. Approximately $480.

Men's kimono in black and white dot Viyella, trimmed with braid. Sizes: average, large, extra large. Approximately $460.

Viyella Fabric

Cullinane understands the hallmark of an elegant tradition. Victorian skating skirt in kelly green tartan Viyella. Sizes 2 – 14. Approximate retail price $156. Worn with a white cotton broadcloth blouse and black wrap-around cardigan.

# Viyella Fabric

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PURE WOOL

WOOL RICH BLEND

View

# The executive shuffle

## Savvy women's answers to bag, briefcase, beast-of-burden totes

The most confounding question in a woman's wardrobe: how to carry all I need for work, balance function with good looks? For a long while, the answer was a tote. But the bigger the bag, the heavier it got. Donna Karan, who carries everything from sketches to low-cal lunches, found her tote was so heavy her driver had to deliver it to the office when she walked.

The newest catchwords for Karan and other designers? "Systems"—a small evening bag that slips into a tote; a leather knapsack that distributes weight between the shoulders and holds, for outside lunches, a small shoulder bag. Two of the favorite systems of Maria Manetti Farrow (Chairman and CEO of Manetti Farrow, and designer of the new Mark Cross Leather Goods Collection) are a large tote with two "organized" nylon zip pouches; a narrow attaché and medium shoulder bag.

*(Continued on page 246)*

**One "system" that works, *bottom to top:* A briefcase (Bally of Switzerland) and "organized" purse (Hermès) by day; at night, out comes an Hermès pouch.**

CONSTANCE HANSEN. Details, last pages



Viyella Fabrics

MERCHANDISE INFORMATION

**Patricia Clyne:** Saks Fifth Avenue, New York; Marshall Field, New York; Macy's, New York; Bergdorf Goodman, New York; Gazebo, Dallas; Toby Lerner, Philadelphia; Tobu, Tokyo, Japan.
**Viyella Men's Shirts:** Bloomingdales, all stores; Saks Fifth Avenue, all stores; Lord & Taylor, New York and Westchester; Woolf Brothers, Kansas City and Dallas; Cable Car, San Francisco; Eatons Stores Canada; Woodwards Canada; Better men's stores nationwide.
**Half Pints:** Bloomingdales, New York, Chicago, Dallas; I. Magnin, San Francisco; Macy's, Atlanta and San Francisco; Nordstrom, Washington DC and San Francisco; Young at Heart, Sicuate MA; Lullaby Landing, Pittsburg PA; VBC, Oakland CA; Lauren & Me, Kansas City; Granny's Place, Burlingame CA; Kimberly & Co, Mclean VA; Louis Ellis, Georgetown SC; Little Peoples Boutique, Haddonfield NJ.
**Fernando Sanchez:** Bloomingdales, New York and Chicago; Neiman Marcus, Houston, North Park TX, Westchester NY, Boston, Chicago, Northbrook IL, Los Angeles; Saks Fifth Avenue, New York, Chicago, Beverly Hills, San Francisco; I. Magnin, Chicago and Beverly Hills; Boudoir, Phoenix, Scottsdale AR, Newport Beach CA; Bullocks Wilshire, Los Angeles, Newport Beach, Palm Desert CA; Bonwit Teller, New York, Manhasset NY, Boston, Chicago; Nancy Meyer, Seattle; Polly Berg, Minneapolis; Intimate Apparel, Lubbock TX; Lynnens, Greenwich CT, Ketchum ID; Basic Image, Pittsburg; Montaldos, Denver and Richmond VA; Smart Shop, Houston; McClures, Nashville; Garfinkel's, Washington DC; Bullocks, Beverly Center CA; Enchante, Chicago; Lisa Norman, Sant Monica CA; Bergdorf Goodman, New York; Linen Tree, Colombus OH; Tootsie, Houston; Harold's, Minneapolis; Teddy, Indianapolis; Jacobson's, Birmingham MI; Roz and Sherm, Birmingham MI; Wifemistress, New York; Holt Renfrew, Canada.
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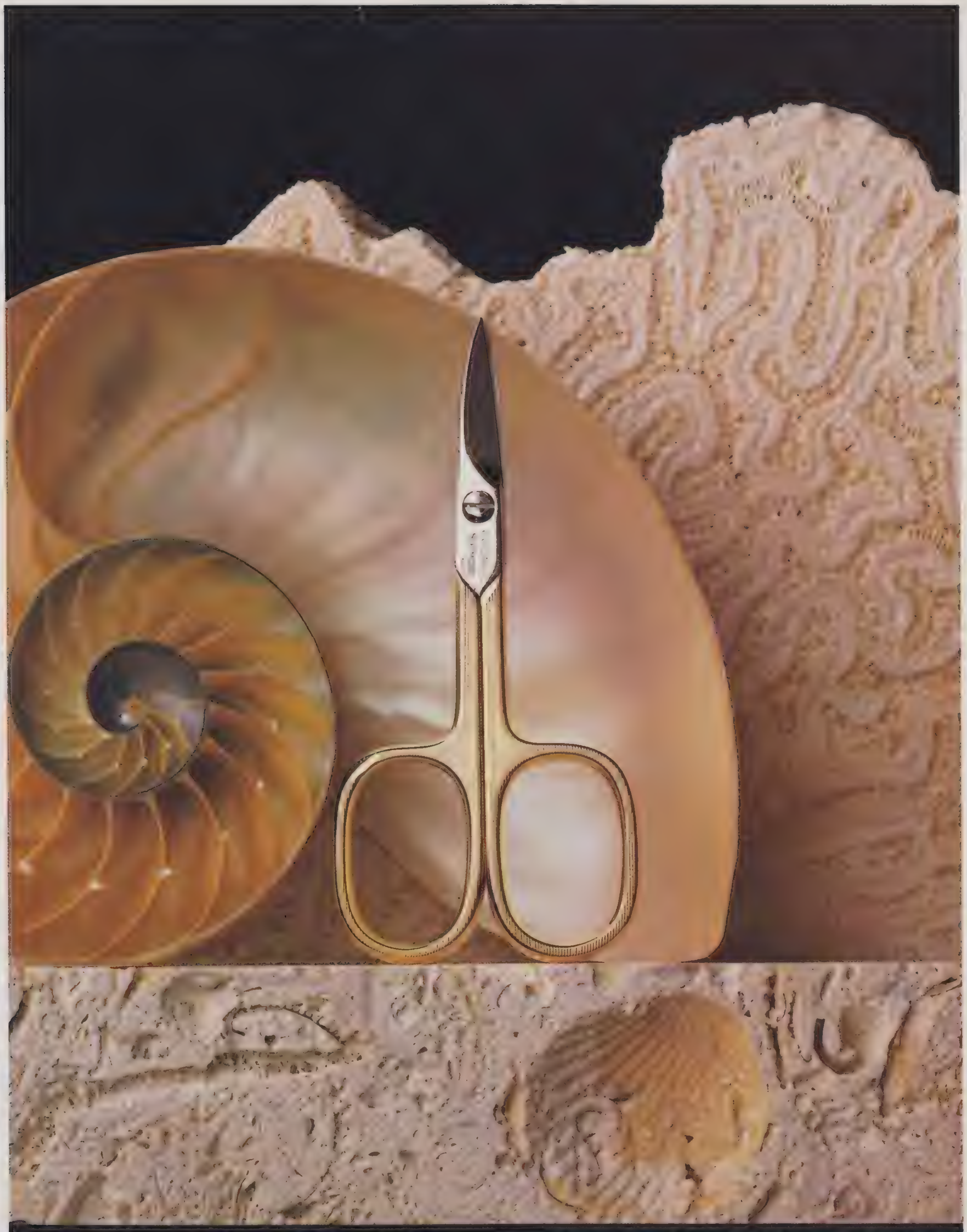

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# View

## The executive shuffle

*(Continued from page 233)*

Farrow's designs are a response to requests by executive friends, a need for a bag that "didn't drive me crazy."

The smartest women today, in fact, are paring down. Suzanne McMillan, group vice president of marketing and fragrance for Tiffany, now switches among small Tiffany shoulderbags and Chanels. All that goes with her: lipstick, change, jotter, checkbook, comb. Papers slide into a leather envelope. Jewelry designer Carole Rochas owns a leather Pellegrino bag "in every classic color." Its inside zip pocket carries gems to clients; a cotton pouch holds cosmetics. She carries a Post-it pad and transcribes notes into her appointment book at home; in the summer, uses Balinese baskets. Audrey Smaltz, founder of The Ground Crew, a company that works backstage at fashion shows, simply zips dollar bills into the side pocket of a hand-held pouch.

Of course, some women would rather die than part with their "stuff." Georgina Brandolini, a public relations executive for Valentino, always carries a drawstring duffel from Valentino, Fendi, or Vuitton—which "has to be big" enough to hold everything from photographs to both French and Italian currency. Says political journalist Caroline de Ribes, whose enormous, specially made Hermès tote (she has four different colors) accompanies her everywhere: "I've stayed with this style for ten years."

*("View" cont. on page 270)*

PHYLLIS POLAND
212 974-1920

CONSTANCE HANSEN. Details, last pages

**Movable totes (from Frances Stein), *above*: Large-size for papers, shoes; smaller-scaled to carry out. *Right*: One answer—a case that unfolds into an organizer (Maud Frizon); Donna Karan makeup pouch.**

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View

# Night's new twists

It starts with trousers and a soft white shirt; a small black skirt and precise crew-neck sweater. What goes on then, this fall, is an added piece of pure charm, the new night-time twist to soft tailoring.

At Callaghan, ropes of crystals pile on tweeds; Ferre drips a dandy's white lace handkerchief from the side pocket of a strict jacket. Small boleros come with gypsy-like embroidery (at Valentino, Gigli), ornately gilded (at Oscar de la Renta), as straight shots of color everywhere from Calvin Klein to Claude Montana.

For the charm of it: Oversized satin bows wrap a trouser waist (at Dorothée Bis) or spill down the back of short Lacroix dressing. Paloma Picasso goes for the short satin muffler—quilted, knotted at the neck, in black or red; in a year of soft wraps, accessories-maker Frances Stein tosses off big sweeps of cashmere. The other key to night, claims Stein, is a "major" necklace—twists of gilded beads, big bauble chokers—something "that looks even more splendid on a black sweater than it does on bare skin." —"View" contributed by PAUL SINCLAIRE, LESLEY JANE NONKIN

**Evening with a different twist: a shawl, *far left*, in cashmere from Frances Stein. More charm: oversized waist bow, *below left*, at Dorothée Bis; *below*, exit dressing at Lacroix.**

PATRICK DEMARCHELIER, GUY MARINEAU. Hair by Suga/Suga salon, NYC; makeup by Andrea Paoletti. Details, last pages

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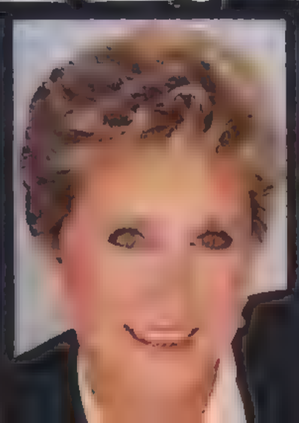

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VOGUE

# Beauty

## What's new

In a changing season, "new" often means big switches. What's new this season: smaller differences. the details of good looks. It begins in a new kind of hair salon—one that. rather than focusing on styling. boosts hair's "health": new makeup brushes for more subtle results: news in fitness-conscious fashion. There's new thinking, too, among women—daughters of famous fathers who are finding their own limelights. . .modern chefs staying fit despite food careers. One of the hottest trends now: haircolor. The reality, the expectations, the incredible effects—start next page.

WAYNE MASER. Hair by Didier Malige for Jean Louis David, makeup by François Nars. Details, last pages

# Beauty

# Haircolor: the new realities

## New know-how in coloring gives gloss, subtle shine. But is it the answer for everybody?

Gone is the secrecy surrounding haircolor (with celebrities like Madonna publicly changing from platinum blond to heightened brown—not for a role but for personal pleasure). Gone, too, are the gimmicks. (Spray-on purples have seen their day.) Haircoloring is geared, now, to a new reality—no longer reserved just to cover grey or to make dramatic switches. Haircolor, for many women, is booked as regularly as haircuts and exercise classes.

The proof: by the end of 1988, women are expected to spend $3.3 billion on haircoloring services and products—almost double what was spent in 1984. (By comparison, cosmetics sales have stayed about even.) The interpretation: the woman who is confident enough to go out with minimal makeup is adventurous enough to play with the color of her hair.

The questions are: How has an industry that has created, in its time, as much bad haircoloring as good created such a desire among women for haircolor? Do the "numbers" equal the "results"? And are women ultimately happy with their haircoloring?

The answers lie, in part, with a new set of color "rules." In fact, today, *color* is not the issue. *Light* is. A woman who is misled into a "blond season" or "year of the redhead" may not be satisfied. What works instead: keeping within two to three shades of natural hair tone. Darker blonds, brighter brunettes, even silvered greys all have current appeal.

Improved technology, in part, creates these effects; everyone agrees haircoloring formulas are safer today. "They're gentler to hair, add body, condition while they tone," says James Viera, L'Oréal's vice president, corporate technical director. "Problems arise because of what a woman does *after* she's had her hair colored: overwashing, blow-drying too close to the strand, swimming in chlorinated water."

Technology can offer better color but can't, as yet, guarantee damage-free "wear." Science also has not yet been able to solve everything a woman might want to do. "The number-one disaster we see is color with perm," states Charles Booth, owner of NYC's La Coupe salon. "It invariably leads to breakage, dryness, and overprocessed hair."

"Mistakes also come from wanting too-noticeable results," adds London colorist Daniel Galvin, who recently joined La Coupe. Colorists—or women—who insist on the most dramatic changes are the ones who are most often unhappy with the end product.

Luckily, overprocessing—and overdoing—is becoming less of an occurrence and, in general, less of a concern. Showing up instead: an expansive range of haircoloring methods that are more realistic to *(Continued on page 282)*

**What works today: above, enriching one's natural hair shade; *right*, layering "real" tones for multidimensional one-of-a-kind haircolor effects.**

WAYNE MASER. Illustration by ISABELLE DERVAUX. Hair by Didier Malige for Jean Louis David; makeup by François Nars. Details, last pages

# Beauty

## Haircolor realities: "light" is the issue now

*(Continued from page 280)*
time/cost/life-style factors. "A woman can now get that same double-process blond pizzazz with new kinds of highlights," says Annie Humphreys, international director of color and technical research for Vidal Sassoon, Inc. "She can add brightness and lift with a color treatment twice a year. . . or once a month."

New, too: changes that allow a woman to experiment without damaging—or permanently altering—her hair. Black women—who have often been the victims of bad color, hair breakage—do particularly well with these new options: rinses that wash out with shampoo. . . at-home formulas that condition, too . . . **semipermanent** washes that primarily add shine.

Such efforts are just the beginning. NYC salon owner Louis Licari does just as much color correcting as coloring. And for every Louis Licari or Daniel Galvin, there are hundreds of other colorists who haven't perfected techniques. It's seldom a good idea to have the same person who cuts hair color it.

**Newest for blonds, *far left*—non-peroxide treatments. At Louis Licari, a color gloss in gold. *Near left*: For black hair, gentle semipermanent washes—in mulberry, hazel—ideal for fragile strands.**

Where is it all leading? The goal, in general, is to play up individuality . . . to mimic nature's ways with color and reproduce the spectrum of shading nature provides. It all points to a new reality of beauty . . . where a woman can enjoy what nature gave her . . . where the power to make it better is really in her hands.

*("Beauty" cont. page 286)*

FRANÇOIS HALARD. Hair by Sam McKnight for Daniel Galvin at La Coupe, NYC; makeup by Joe McDevitt for Bumble + Bumble, NYC

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# Beauty

Statement makers: sunglasses as effective as makeup. Two of the newest: dark wraparounds, *right*, from Mikli for Montana; Gale Hayman's "spotted" specs, *below*.

## Shade appeal

The allure of sunglasses? Perhaps more a "cosmetic" than eye shadow or mascara. People buy them for everything from a heightened sense of glamour to the suggestion of celebrity (Jackie O or Jack Nicholson) status. "I don't know a woman today who doesn't have a wardrobe of sunglasses. They line them up alongside their costume jewelry, wear them as accessories," says Gale Hayman, whose signature leopard-print specs, *above*, are made for "movie star" appeal. "Sunglasses are always the last things I reach for before leaving the house." In addition to choosing frames by color, for specific outfits, Hayman emphasizes picking ones that "fit" a face—not overshadowing cheekbones, eyebrows. . . . More "name" shades? The latest come from Paloma Picasso—in, of course, her favorite colors: black and red.

## Touch of the brush

Credit it to the disappearance of free time or to the greater demands women make on cosmetics. What counts now: less focus on "new" colors, more on precision tools—for more control, better results.

From artists' brushes (makeup pro Linda Mason likes sable paintbrushes) to ones designed for makeup, the idea, says Mason, is "brushes that offer better delivery of color, with bristles that won't easily shed or break." Sandra Linter prefers versions (*below*) from makeup designer Shu Uemura, sized for specific application techniques. Favorites: "To blend eye colors, 4F; number 7 for lips."

Hair, too, benefits from technology. From La Coupe, a new aluminum-barreled brush retains blow-dryer heat but won't burn hair: a gentler way to style. Elsa Serra, color director at NYC's Louis-Guy D, uses a small Japanese fan brush, from an art store, to paint on highlights.

*("Beauty" cont. page 292)*

Shu Uemura—with boutiques in Tokyo, Paris (*below*), Bloomingdale's, NYC—turns choosing the right makeup, the best brushes into a science.

WAYNE MASER. ROXANNE LOWIT Illustration by ISABELLE DERVAUX
Hair by John Sahag, John Sahag salon, NYC; makeup by Margaret Avery

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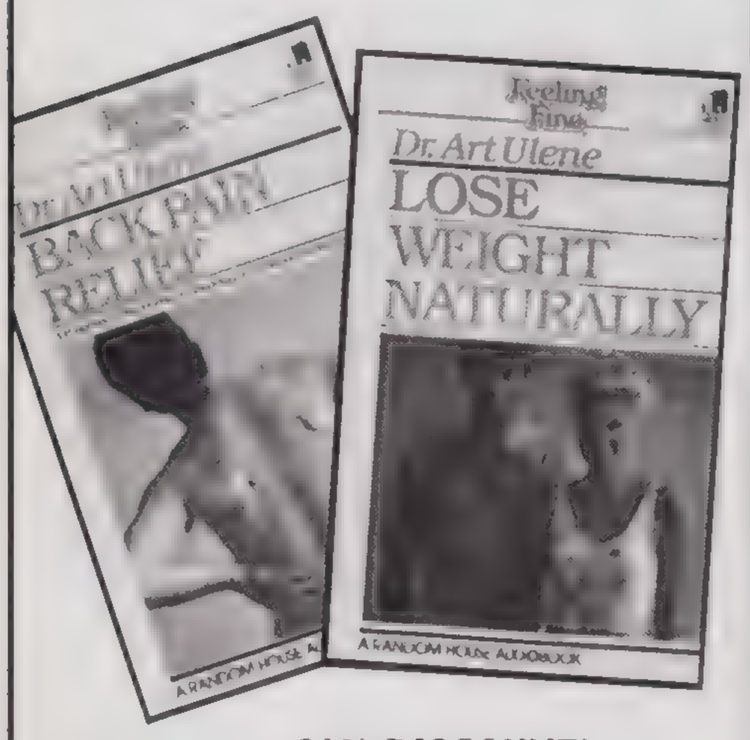


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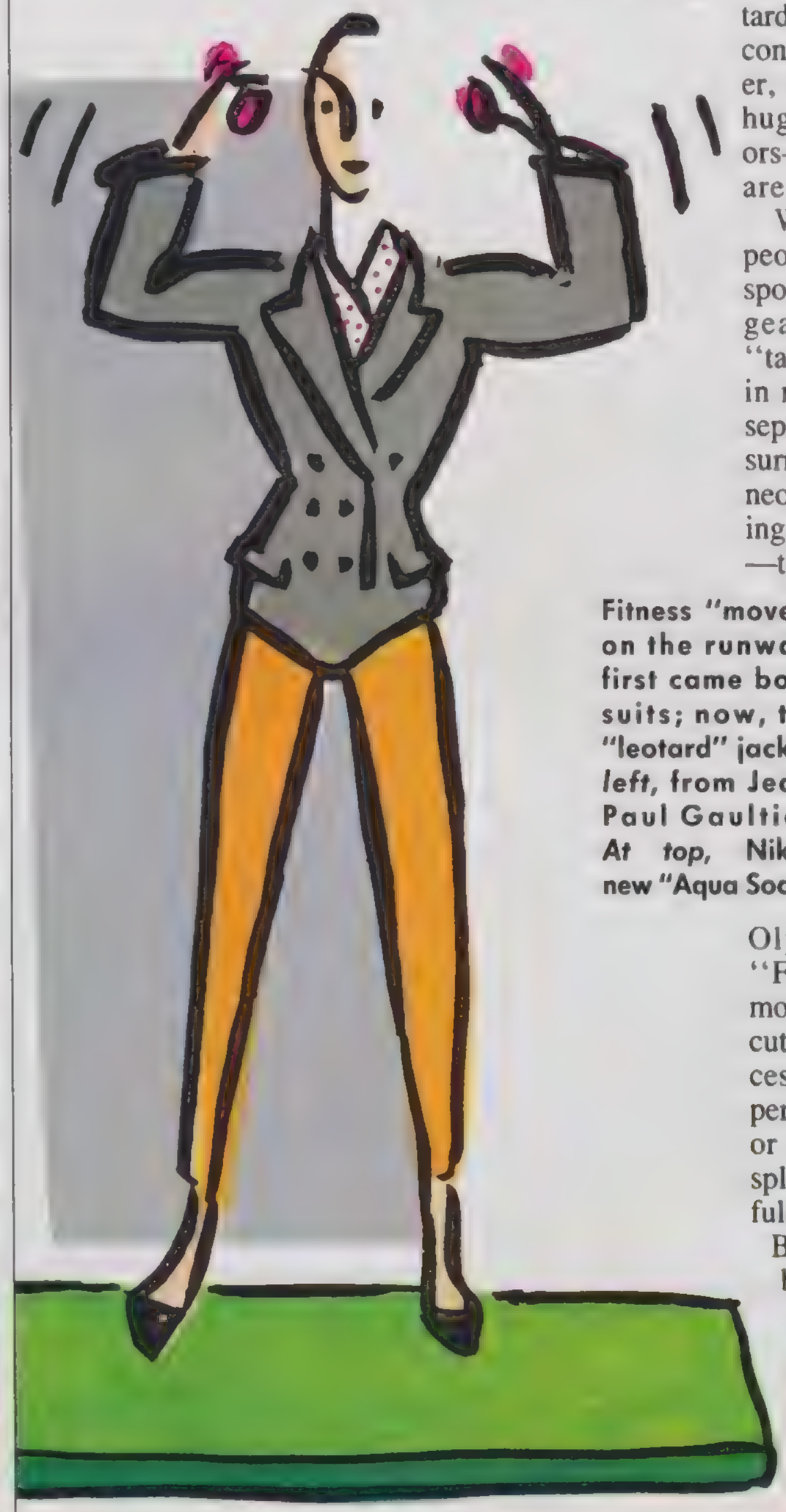
# Beauty

## What's hot . . .

Ten years ago, sports gear consisted of tennis whites, grey sweats, and a pair of Keds. But the fitness movement changed all that: exercise gear—along with exercise—suddenly became fashion conscious. At this moment, "fashion" excess is giving way to superior function: then real style comes in. Workout gear, from leotards to biking shorts, is better constructed, sheerer, shapelier, of new stretch blends that hug the body. Hot new colors—bright pinks, cobalts—are just part of the appeal.

What's coming? With more people turning to adventure sports, eye-catching mountain gear is the newest fitness "take": Lycra climbing pants in neon colors that serve to separate climbers from natural surroundings. Another trend: neoprene and "rubber" surfing gear worn in—and out of—the water (by Robin Piccone for Body Glove).



**Fitness "moves" on the runway: first came body suits; now, the "leotard" jacket, *left*, from Jean-Paul Gaultier. *At top*, Nike's new "Aqua Sock."**

Fashion designers, clearly, have taken their cues from fitness, too. Ralph Lauren developed "swim dressing" in super lightweight Lycra and taffeta blends inspired by the U.S. Olympic team swimsuits. "Fitness" looks tend to be more functional, more about cut, color, and fabric than excess or artifice—be that the perfect Calvin Klein body suit or Keiko's Tactel pants in a splash of neon. Then the playfulness comes in: in Manolo Blahnik's black velvet desert boot designed for Isaac Mizrahi—a take on Clarks of England's original—or (*left*) Jean-Paul Gaultier's "leotard" jacket.

("*Beauty*" *continued on page 300*)

GEOFF SPEAR. Illustration by ISABELLE DERVAUX

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# Beauty

# Daughters with dash

## Young "stars" with famous fathers, styles all their own

### Laetitia Scherrer

Athletic ability, perhaps, or a head for business: rarely does a young woman inherit a sense of style from her dad. Unless, of course, she happens to be Laetitia Scherrer—pictured, *left*, with the source of that inspiration, Paris designer Jean-Louis Scherrer. While Laetitia doesn't consider herself "a fashion person," at the moment she's immersed in the House of Scherrer: modeling clothes on the runway, helping to choose colors or collaborating with her father on his designs, providing a glimpse of the Paris street fashion she "loves to keep an eye on." At nineteen, Laetitia is an obvious choice to represent the Scherrer woman: a French beauty with long blond hair, a Catherine Deneuve complexion, a natural authority that's rarely enhanced with makeup.

Always dressed in Scherrer when out with her father, Laetitia off-duty strives to find her own style. "I like to mix designers with a touch of Scherrer": Alaïa, Armani, English fashion mavericks. In general, she prefers wearing smoking jackets and pants to skirts, dresses, or extravagant party frou-frou.

She appears on the society pages—here and abroad—almost as often as Princess Stephanie: with her father at galas and charities, continuing on with friends until late hours at nightclubs. She resents a jet-setter label: "I work normal hours, getting to the office early and, when necessary, staying 'til 8:00 or 9:00 P.M.

"As much as I would like to design my own clothes, it would be very difficult to compete with my father." For the moment, she plans to go on in the Scherrer world of fashion: devoting time to dad, clothes, tracking what well-dressed Frenchwomen want today—and "roller skating in the streets of Paris when I need to get away from it all."

**Runway model/model daughter Laetitia Scherrer, *left*, following—at least here—in designer/father Jean-Louis's footsteps. *Right*: Katie Wagner, a chip off Hollywood dad.**

### Katie Wagner

If debonair can be applied to women (it can), Katie Wagner, *above*, can well be called it. Daughter of movie/TV idol Robert Wagner, she has all his swagger and self-confidence—with a difference: "I like working *behind* the camera."

She knows from experience. After "a brief modeling career" and guest "VJ stints" on rock channels, twenty-four-year-old Katie just founded a production-company partnership with her father.

"I don't like to interrogate people," she says; but she easily reveals her own Hollywood upbringing: the glitz, the grit; living with her two sisters and father; world travel with her family; experiencing the sudden, highly publicized death of stepmother Natalie Wood. ("It taught me how quickly life can go away.") A "behind-the-scenes Brat Packer," she also drops names like Rob (Lowe), Dweezil (Zappa), and Julian (Lennon) as if they're everyone else's best friends, too.

An avid weight-watcher, Katie works out four days a week with a trainer, skis, swam "until it turned my [bleached] hair green." She *(Continued on page 316)*

SIPA-PRESS. WILLIAM GARRETT. Katie Wagner's hair and makeup by Grey Zisser for Bumble + Bumble, NYC. Details, last pages

# PANTENE®

## A GUIDE TO STYLING

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That's why we've created Pantene's *Guide to Styling*. The haircare experts at Pantene know that brushing, blow drying, perming and coloring—all the things that make great styles—can torture your hair. So in the next few pages we'll introduce you to the Pantene Style & Hold Collection and show you how to mousse, gel, spritz, and spray your hair to look its best. Then, while you take care of your style, trust Pantene to take care of your hair. Because after all, it's not just your style...it's your hair.

## THE PANTENE STORY

It all began back in the 1940's. Swiss medical researchers, seeking ways to aid World War II burn victims, made a revolutionary discovery. They found a vitamin derivative that could actually improve the health and elasticity of hair. They called their discovery Panthenol, and soon it became the basis for a unique line of haircare products...Pantene.

As Swiss scientists pursued their study of vitamin derivatives, they developed two other special conditioners, Pantyl and Phytantriol. By combining Panthenol, Pantyl, and Phytantriol, Pantene scientists created a formula that penetrates and strengthens the hair shaft—a pro-vitamin B-5 complex that helps maintain hair's natural health and beauty. More recently, a fourth vitamin derivative, Pantethine, has been developed to bond to the molecular structure of damaged hair.

In the early years, Pantene was only available in Europe. Carefully tested and improved under laboratory conditions, Pantene formulations quickly gained a reputation for excellence throughout the continent. In fact, it was demand by European travellers that first drove American retailers to import Pantene from Switzerland.

Today, Pantene is even more special. What began with the discovery of Panthenol has now evolved into our advanced pro-vitamin B-5 complex, which includes the four Swiss conditioners.

**PANTHENOL** penetrates the hair shaft to help retain moisture, and help reduce damage and breakage.

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To create beautiful styles, you should understand three fundamental ideas:

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- *All sprays, mousses, and gels perform one or both of two basic functions:*

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  **HOLDING** — Hold products help keep your style in place *after styling*. With good hold, your style can better withstand the environment and last throughout the day. The products for hold are hairspray and spritz.

The Pantene Style & Hold Collection is special. Each of the products contain our pro-vitamin B-5 complex, and their sunscreen enriched formulas help protect your hair from the drying effects of the sun.

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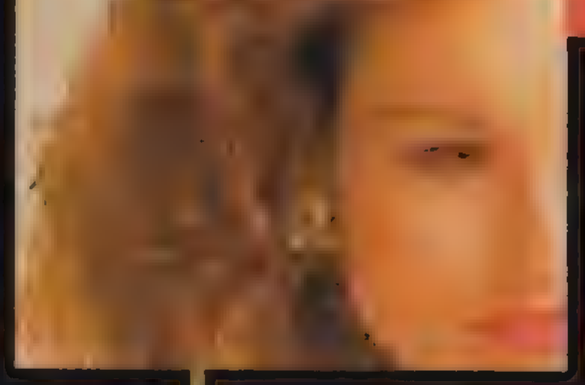

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Now, we'll show you how to combine the six elements of style with the Pantene Style & Hold Collection to create the special looks you want for daytime, nighttime...anytime.

*"It's hard to look put-together when your hair's falling apart."*

Marilee highlights her hair to enhance its natural shine. So to help keep her highlights radiant, she uses Pantene Shampoo and Conditioner for Color Treated Hair. Then to achieve the extra fullness and bounce that she wants for the evening, she works Pantene Natural Hold Mousse into her damp hair and sets it with hot rollers. When her hair dries, Marilee removes the rollers and brushes her hair backwards over her head. Finally, she finishes with Pantene Unscented Extra Firm Hold Hairspray.

# PANTENE®
## ELEGANCE

Michele's hair can be brittle, so she uses Pantene's Moisture Replenishing Shampoo and Conditioner for Dry Hair. She also uses Treatment de Pantene once a week to help strengthen her hair.

To style, Michele applies Pantene Extra Firm Hold Gel to her damp hair before pinning it up. This gives her a controlled, wet look. She then dampens the loose ends in the front and scrunches in Natural Hold Mousse to form curly ringlets. To hold her style, she uses Extra Firm Hold Hairspray.

Glena uses Pantene Shampoo and Conditioner for Normal Hair. Then to achieve her sleek evening look, she works Pantene Extra Firm Hold Gel into her damp hair and sculpts it into shape with a wide toothed comb. She finishes her style with Unscented Extra Firm Hairspray and lets her hair air dry to retain a controlled wet look.

## STYLING WITH MOUSSE

Mousse is an easy-to-use styling tool for "achieving" the style you want. When applied to wet hair and then blown dry, mousse will give your style lift and added fullness. To get even more lift, try working the mousse down to the roots. As the mousse dries, its active ingredients (polymers) help to lock in your style.

There are many mousses on the market, but they are not all the same. Styling Mousse de Pantene contains our unique pro-vitamin B-5 complex and is sunscreen enriched. It is available in two versions, Natural Hold and Extra Firm Hold, to give you the right amount of body, lift, and fullness for your hair type.

## STYLING WITH GEL

While mousse gives you fullness and lift, gel gives you extra control. The thickening agents in gel make it easy to apply exactly where you want it. This makes gel ideal for sculpting and molding highly defined shapes, like spikes. To achieve a sleek wet look, simply apply the gel and let your hair air dry.

Like our mousse, Sculpturing Gel de Pantene also contains our pro-vitamin, sunscreen enriched formula, and is designed to give extra firm hold and control.

*"I had a 9 to 5 job... and a 9 to noon hairstyle."*

Jeanette has fine hair so she starts with Pantene Extra Body Shampoo and Conditioner. To style, she lifts her hair away from her face by applying Pantene Extra Firm Hold Mousse to the roots and blowing dry. For extra definition, she spritzes Fixation de Pantene on her bangs and pulls them into place while they dry. She finishes her overall look with Pantene Natural Hold Hairspray.

Martina's permed hair needs special care. She uses Pantene Revitalization Formulas for Permed Hair to help keep her hair healthy and reduce splitting. She also uses Vitamin Moisturizer de Pantene once a month to help revitalize and protect her hair.

For the office, Martina applies Pantene Natural Hold Mousse to her damp hair before styling. As it dries, she scrunches her hair to add curl. Finally, she uses Pantene Natural Hold Hairspray to help hold her hair in place.

# PANTENE®
## PROFESSIONAL

To achieve her sophisticated office look, Michele works Pantene Natural Hold Mousse into her damp hair to increase the definition of her natural curls. Then she simply blows her hair dry, brushes it back into an elegant ponytail, and ties it with a scarf. She finishes with Natural Hold Hairspray.

## HAIRSPRAY HINTS

Hairspray is the finishing touch that holds your hair in place after you've styled with mousse or gel. When you spray, droplets containing holding polymers adhere to the hair shafts, locking them into place.

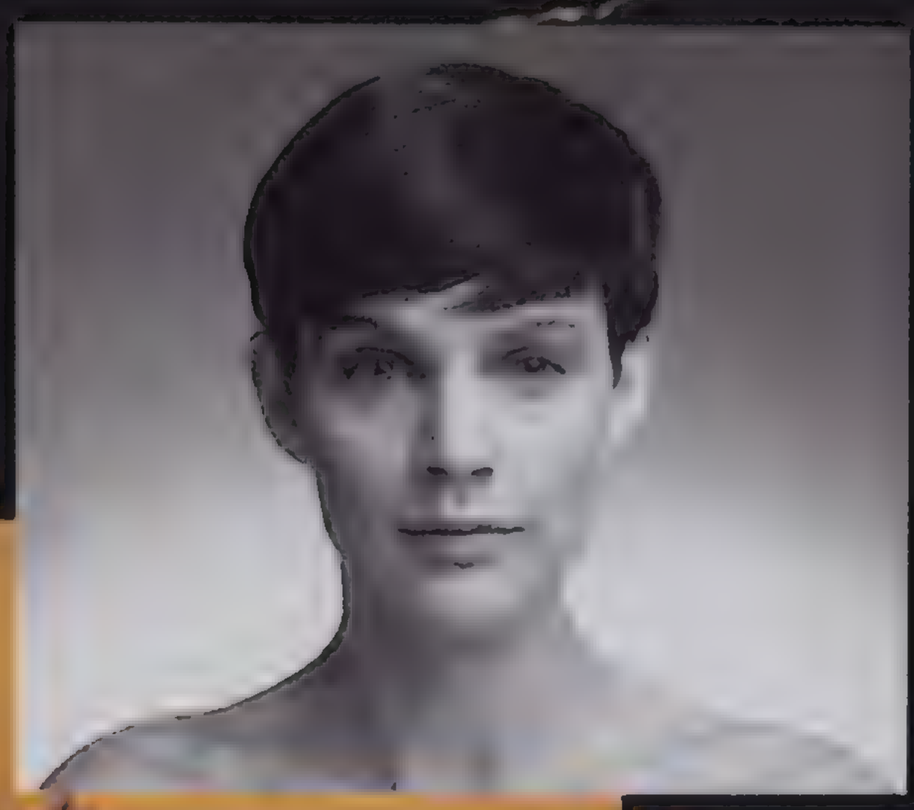
Since all hairsprays are not the same, select yours carefully. For instance, an aerosol allows more movement and bounce, even while it holds your hair in place. That's because aerosols spray a fine, even mist. On the other hand, non-aerosols give your style more support because the spray is more direct and concentrated.

You should also choose carefully between scented and unscented sprays. Our lightly scented formulas have special ingredients to help counteract strong odors like smoke. Or if you prefer, our unscented formulas are 100% fragrance free.

Pantene pro-vitamin hairsprays have excellent holding power, but leave your hair wonderfully touchable and less sticky than other leading brands. They come in three sunscreen enriched versions—Natural Hold, Extra Firm Hold, and Unscented Extra Firm Hold.

Each version is available in Aerosol and Non-Aerosol forms. Pantene Hairsprays also come in a convenient travel size, perfect for quick touch-ups when you're on the go.

*"I don't care if I behave at a party... as long as my hair does."*



Glena works Pantene Extra Firm Mousse into the roots of her wet hair. She then blows it dry using a wide tooth vent brush to lift and dry the root area. She finishes with Fixation de Pantene—spritzing a section at a time, then lifting the hair with her fingers until it locks in place.

Marilee massages Natural Hold Mousse onto dry hair, then rolls the crown in three big rollers to control the curl. After brushing out her hair, she pins it back into a soft chignon at back of her head. To create a soft, playful look, she pulls wisps from the chignon. She strokes the roots with Extra Firm Mousse so the wisps lift away and frame her face. Finally, she finishes with Pantene Natural Hold Hairspray.

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# PARTIES

To achieve this sleek look, Maylen starts with a great cut and Pantene Extra Body Shampoo and Conditioner. Then, she applies Pantene Extra Firm Mousse to her wet hair, combs it into place, and blows it dry. When dry, she adds more mousse to her left side to give her extra control—a look that's light yet defined. Finally, to help hold her style, she uses Pantene Extra Firm Hold Hairspray and brushes back on the top only.

## STYLING WITH SPRITZ

Fixation, the newest member of the Pantene line, is a spritz with a split personality. Most spritzes have the same polymers as conventional hairspray. But Fixation de Pantene has a dual action formula that gives you more than great hold—it actually enhances stylability. That's because it adds special styling polymers.

So, on the one hand, you can think of Fixation as a new styling tool. Simply spray it on a lock of hair and then lift or twist the hair in place—in a flash, it freezes your hair wherever you put it. So you can get those styles you never thought possible.

On the other hand, you can think of Fixation as our ultimate hairspray, for hold, hold, and hold. Fixation's unique dual action formula has our highest level of polymers, to give you oustanding style...and outrageous hold.

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Bodifying Conditioner
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and its companion Conditioner strengthen hair from within by penetrating individual hair shafts, making hair healthy, strong and resilient.

### FOR DRY HAIR

Moisture Replenishing Formulas
Dry hair is brittle, dull, and difficult to style. So Pantene's Moisture Replenishing formulas penetrate and add moisture to dry hair, strengthening it from the inside out. Consistent use will help prevent brittleness, splitting, breaking and other damage.

### FOR PERMED HAIR

Revitalization Formulas
Perming and straightening can weaken the hair shaft, so permed hair requires special formulas which can work inside the damaged areas. Pantene's Revitalizing Formulas can actually link to the broken bonds in permed hair and help to make it less susceptible to splitting and breaking. Your perm will stay strong, shiny and full.

### FOR COLOR-TREATED HAIR

Color Retention Formulas
Coloring makes hair porous, so it can fade, discolor, become dull and lifeless. Pantene's Color Rentention Shampoo helps prevent the color wash-out that harsh shampoos can cause, while our Color Rentention Conditioner leaves hair radiant. Your color will be vibrant and long lasting.

### FOR FINE HAIR

Thickening Formulas
Pantene's Thickening Formulas gently clean and condition fine hair without heavy build-up to weigh it down. They strengthen fine hair from the inside, adding body and volume while improving manageability.

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# Beauty

*(Continued from page 300)* has regular facials, wears minimal makeup. And she knows her "look."

"One thing about growing up in Hollywood," says Katie Wagner. "You're always neurotic about wrinkles."

## Kate Mailer

Admittedly, Kate Mailer's got a tough act to follow: that of her father, Norman—author, stage/screen director, man of media controversy. "My life's never been normal," says Kate (with her father, *top*, and *inset*). "But we've made it work": the extended family (from Norman Mailer's six marriages)...the "inherited" attention...the father who, says Kate, "was always demanding."

The payoff: At twenty-five (after acting since she was seven), Kate won accolades in Peter Brook's recent production of *The Cherry Orchard*. "The night dad came to see me, I almost threw up. But then the nervousness turned to energy onstage, and everything was great."

Offstage, Kate Mailer's more "Chekhov" than modern-day media queen: the intensive green eyes, cascade of brown hair, delicate stature. She surrounds herself with Impressionist prints, antique lace scarves, lace; prefers yoga to aerobics; is inquisitive, but not a worshiper, of beauty regimes. "Nightclubs make me introverted," she says.

"I can't say it's all been easy," Kate continues. "As a youngster, I was always being pushed to try harder, keep going. At the time, I was furious. Now I'm glad.

"The best thing my father ever told me was that fame is not the goal," says Norman Mailer's daughter.

*("Beauty" continued on page 320)*

**Mailers at work, *top*: Kate with Norman, as director; *above*, Kate—other-era beauty**

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# Beauty

## Food lovers' fitness

Some women, the adage goes, live to eat, while others eat to live. Still others eat to earn a living—while staying fit, energetic. What are their secrets?

Martha Stewart, author of best-selling cooking and entertaining books, tests—and tastes—hundreds of recipes. "I know if something's O.K. after one bite." Weight-lifting, aerobics, gardening, and brisk walks with her dogs also help keep her slender.

Katherine Alford *(below right)*, co-sous chef, has the great privilege—and challenge—of sampling food from NYC's four-star Quilted Giraffe . . . up to fifty times a day. Her trick: Off-work, she avoids food altogether. Exercise: four times a week with aerobics tapes—to balance the caviar and foie gras.

Karen Waltuck *(above)* presides over everything *but* food at NYC's four-star Chantarelle; she's simply surrounded by it. Occasional sugar-free "diets," sailing and scuba vacations with her co-owner/chef husband, David, provide necessary fitness boosts.

Debbi Fields didn't allow the recent birth of her fourth daughter to interrupt taste-testing Mrs. Fields cookies. "Well, somebody has to do it." Far from a passionate exerciser, she prefers a "mind over matter" method of fitness. "I weigh myself every day. At size four, I refuse ever to buy one dress size up." That's the way the calories crumble. —BETSY BORNS

*("Beauty" cont. on page 326)*

**Fitness for "foodies": Chantarelle's Karen Waltuck, above, dives into exercise; below, Quilted Giraffe's Katherine Alford—"weight lifter."**

ROXANNE LOWIT

*"Permanent things, that's what it is. I think you just reach a point where permanent things start becoming the most important. Where buying something like that for yourself just feels the most honestly, entirely…good. When I bought the gold earrings? That's how it felt. And now, this time, with the ring, the same thought struck me all over again. As long as there's a sun, this is going to shine."*

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# Beauty

## Hair: under hats

This fall, on runways here and abroad, hats have turned up everywhere: at Chanel, a classic fedora . . . at Krizia, a blue underbrim on a Borsalino. . . at YSL, amusing Shaker box hats that are meant to add dramatic effect. Hats may add snap, extra warmth; they also can play havoc with a hair look. Designers' answers: combining a hat with other hair accessories—barrettes, scarves. For more polish, "Tuck hair under at the nape—it's clean-looking, spare," says NYC stylist John Sahag. "More casual (jeans-and-jacket) hair is better pulled back loosely, with soft wisps." Shorter hair tends to need lift in front (using gel or mousse), a dollop more all over to prevent flattening.

**New "hair under hats" idea—a fabric-wrapped ponytail under a topper, *above*. *Right*: The "tail" at night, with taffeta flower; from Debra Moises.**

## Hair "health" salons

Used to be that the most hair salons offered was a quick conditioning rinse. Today's breed of salons are upping hair and scalp treatments: the "life" of hair over the "lift" of a cut.

Showing up: seaweed therapies that claim to repair damaged strands . . . and scalp massages that, in theory, make hair healthy from inside out. New York/London hair-care specialist Philip Kingsley, who offers at his salon some of the best conditioning treatments/consultations around, is considering marketing his products to other professionals.

Part and parcel of this trend: "Treatment only" institutes, like NYC's Bioexcell, with six-month treatment programs for "abused" hair and scalp. French-based J. F. Lazartigue just opened a center in Manhattan's Bergdorf Goodman. Its services are somewhere between trichological and "cosmetic."

*("Beauty" cont. on page 332)*

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# Beauty

# Behind the scene

BY DOROTHY SCHEFER AND SHIRLEY LORD

Cocktail-party chatter about who's exercising with which trainer and what is currently the best spa has given way to talk about skin's so-called new "miracle" drug, Retin-A, which has been overly hyped by the media. One pharmacy near NYC's high-rent Sutton Place can't keep the prescription cream in stock and reports that doctors are asking the pharmacy to mix Retin-A with Complex 15, a hot new "doctor recommended" moisturizer available through drug stores.

Despite reported side effects, people are jumping on the Retin-A bandwagon. Some cosmetics companies are positioning treatment products as "Retin-A-friendly" and good to use on irritated skin.

Others are coming out with nonprescription anti-aging alternatives. The newest idea: products that are said to influence the immune system and —theoretically—the aging process itself. One "immune"-based treatment, this from Elizabeth Arden: Immunage-UV Defense cream—a trendy way of describing Arden's new noncomedogenic moisturizer with a high SPF (15).

## Beauty chat

Seventeen years ago, model/actress Kim Basinger got her start as a Breck girl. Now, word is that Breck is trying to get her back. . . . In the case of Alberto Culver's VO5 Conditioning Hairdressing, necessity truly was the mother of invention. The conditioner classic was developed in 1950 for Marilyn Monroe, whose fragile, overbleached hair was frying under the heat of klieg lights. . . . Nancy Reagan, preparing for her Russian showdown with Raisa Gorbachev, reportedly left nothing unexplored when she sent her advance team into Russia. Both her press and social secretaries did her scouting, checking out such essentials as wind gusts where Nancy Reagan might be standing—to be sure her locks wouldn't be tousled. In the fashion arena, Nancy's favorite red was, by political inference, out; any mink would invite a sable from Raisa. Since Russians aren't fond of black tie, Nancy couldn't take along many of her impressive evening gowns. Nevertheless, Mrs. Reagan did manage to bring along a staff of at least six—including her personal maid and Julius, her hairdresser.

## Cosmetics with a conscience

A congressional committee has ordered the FDA to study whether reusable samples of mascara, lipstick, employed by retailers at cosmetics counters, pose consumer health risks. A bill requiring cosmetics counters to post signs reminding women to try cosmetics on hands not faces was passed by the New York State Assembly.

This month: The Cosmetic, Toiletry and Fragrance Association introduces the pilot of their "Look Good, Feel Better" program for cancer patients, which has been two years in the making. It will be available with an "800" number for easy access sometime next year, first at the Memorial Sloan-Kettering Cancer Center, New York City, and at the Lombardi Cancer Center in Georgetown, Washington, DC.

Offering substantive information on cosmetic techniques and appearance guidelines, "Look Good, Feel Better" will next become available to communities across the country. Bravo!

## Changing images

Sometime this month, when Washington DC's Blair House (magnificently refurbished by decorators Mark Hampton and Mario Buatta) officially reopens to welcome guests from abroad, there'll be a totally renovated Elizabeth Arden Red Door on the premises.

How did Arden achieve this coup? In December 1970, then first lady Patricia Nixon, an Arden fan for years, decided female foreign visitors should be able to use her favorite products, as well as the expertise of Arden's DC salon staffers. A couple of Blair House rooms were set aside, the door painted Arden red, and a mini-salon, offering hair/facial services, was installed. It's been there ever since. Now, massages will be added to the roster of available services; Blair House's nineteen bedrooms will be kept supplied with the latest Arden products.

There's an irony here: When First Lady Nancy Reagan wants an Arden manicure or facial, she pops in, without fuss or ceremony, to the Arden salon downtown—unlike Blair House guests, who can just go down the hall.

Eileen Ford, owner and cofounder of Ford Models, Inc., the most famous model agency in the world, says even she's amazed at the company's current 90 percent increase in business, derived from its new special divisions, including "Today's Woman." As Ford describes it, "The new divisions acknowledge the fact that not all women are born bone thin—or want to be. And the baby boomers have all grown up!" It means, today, a beautiful young girl like Natalie Laughlin, size twelve plus, and fifty-year-old Tish Hooker can be signed by Ford Models and hit the modeling jackpot—something Eileen Ford admits once would not have been possible.

## Water, water everywhere

Sales in bottled water apparently are skyrocketing—with the largest increase in sales (an average of 30 percent) in the Northeast U.S. Experts say that one out of every fifteen Americans now consumes bottled water as a drinking-water source. Obvious reason: the three Cs—no caffeine, cholesterol, or calories. No one is more aware of that than spirits makers—who are moving into non-alcoholic products. Just one example: Seagram, which has purchased Tropicana (orange juice).

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# answers...beauty

## Colorful mascaras made easy...multi-purpose moisturizers...pedicures: necessity or luxury?

**What's the best way to use a colorful mascara?**

The secret is in the application—whether it's brushed over bare lashes or over a dark-color mascara base.

New York City makeup artist Sonia Kashuk prefers colorful mascara—bright blue, yellow, green—on top lashes only, applied under and atop lashes to create a more dramatic effect. "The key to getting away with it—without looking overly made-up—is to tone down all other makeup—on lids, cheeks, mouth," she says.

For eye shadow: Kashuk suggests a "tone-on-tone" look—with the shadow a shade lighter.

If you wear tinted contact lenses, keep eye-makeup tones in the same range. "Colorful mascara worn with a contrasting eye shadow may reflect a different color onto the contacts," says Tony Michaels, vice president of marketing and advertising at Lancôme. "It's difficult for someone looking at you to focus on two eye colors."

**Are light/heavy moisturizers comparable to daytime/nighttime regimes?**

Not really. "Choosing a night or a day moisturizer is, often, a matter of comfort," says Robert Auerbach, M.D., associate professor of clinical dermatology at New York University. Those designated for night are usually richer and don't work particularly well under makeup. For use during the day, a woman wants a lotion or cream that is absorbed quickly, one that allows cosmetics to glide on more smoothly.

Formulas labeled according to a woman's dry/oily/normal skin type are designed to provide adequate moisture protection all day—and night. Intelligent Skincare, for instance, offers "lightweight" lotion to use on oily complexions, "heavyweight" for skin that is dry.

Another clue to choosing the right moisturizer: Because a little is good does not mean a lot will be better. If a drop the size of a dime is recommended, exceeding that can make skin feel greasy, promote breakouts. "And," cautions Dr. Auerbach, "a daytime regime should always include sunscreen—all year long."

---

**Is a pedicure necessary to foot "health"?**

In some cases. "Pedicures primarily function as an esthetic—and psychological—'lift.' They also help to improve overall foot hygiene," says Richard Kushner, D.P.M., a NYC podiatrist. Another benefit to getting pedicures, one that may be overlooked, is that "a well-trained, licensed pedicurist can also help detect problems that might require medical attention."

At-home pedicures are fine, "as long as you know what you're doing," adds Dr. Kushner. The best idea: Relying on a professional for initial treatment; then, after proper counseling, doing pedicures, if you prefer, at home.

Cosmyl's twelve-product home pedicure kit is one of the best around; complete with pumice, nail files, cream, and instructions (cost: $35, available at Bloomingdales, Lord & Taylor).

If there is a questionable foot condition, check with your physician. Some women—diabetics, those with vascular disease or who are on blood-thinning medication—should shun pedicures entirely to avoid infections or other medical problems.

*("Answers" cont. page 342)*


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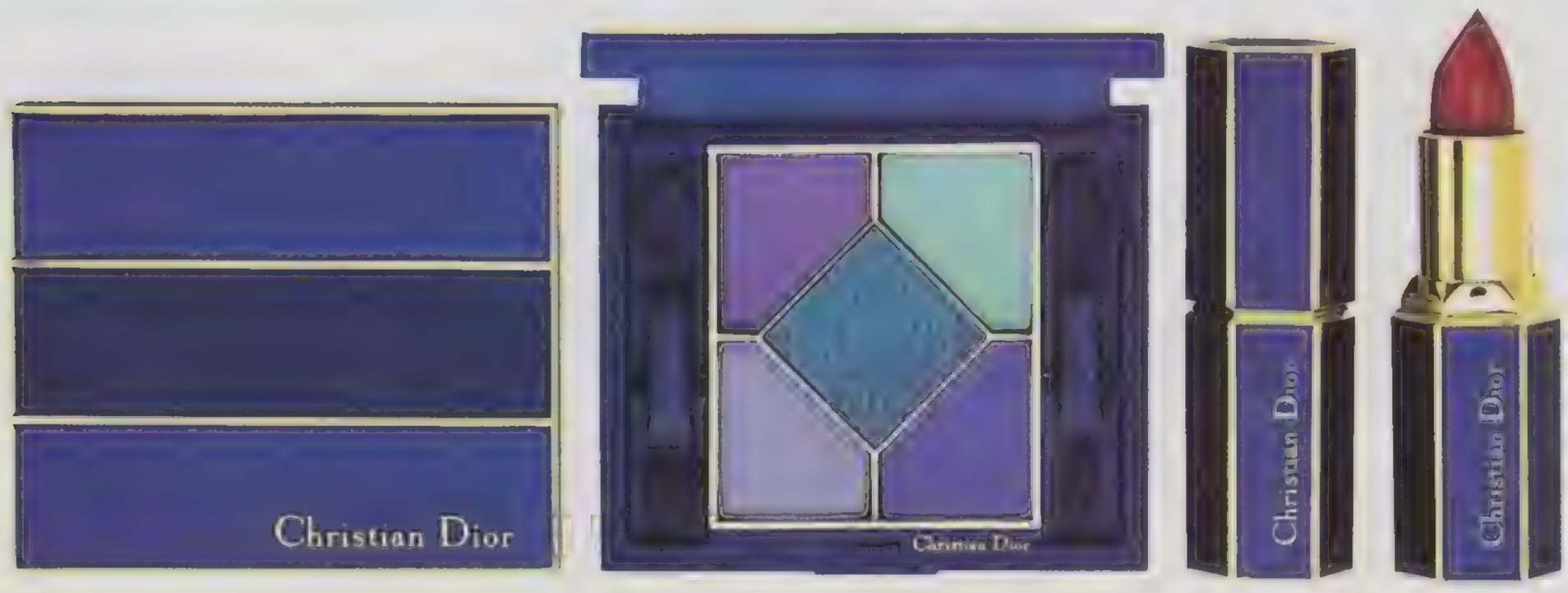


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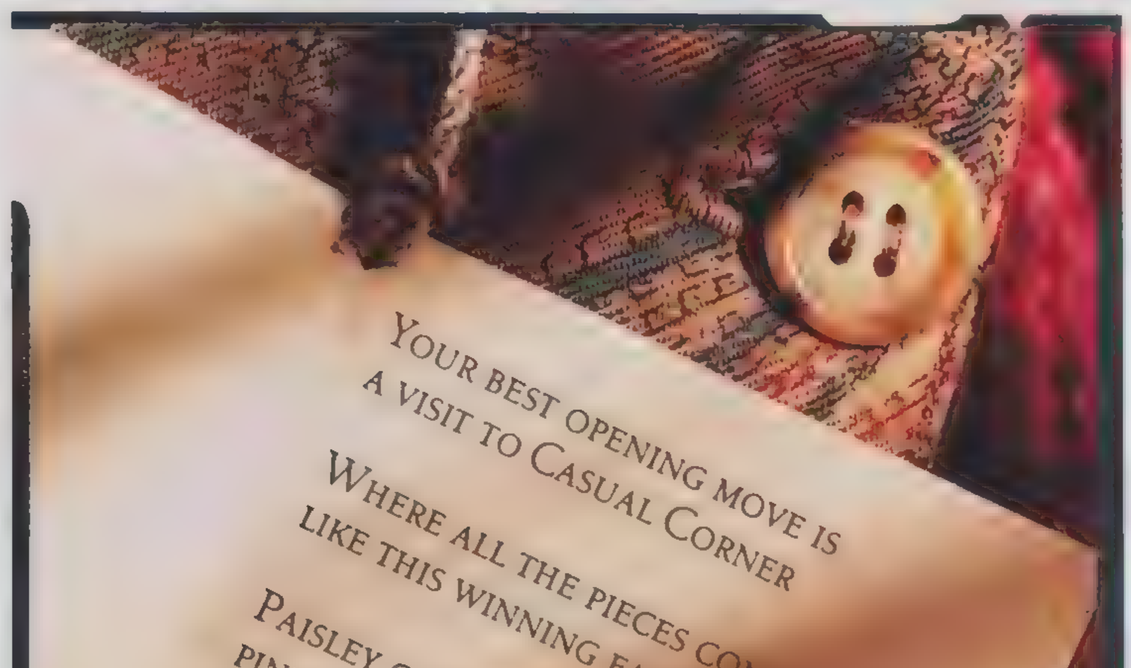


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# answers...hair

## Solutions for too-short cuts, thin hair... highlights: summer-to-fall transition

**Is it possible to salvage a too-short haircut?**

The answer depends on hair type and style. "A one-length bob that's too short might look severe; adding slight layers on top or around face can soften its shape and effect," says Kenneth Battelle, owner of Kenneth salon, NYC. "If hair has been clipped all over in too-short layers, a woman might need to let the bottom grow out first. (Two to three weeks, at most, should do it.) Then ends can be snipped to minimize 'shagginess' and to give a longer look.

"For some women," adds Kenneth, "the biggest problem with a too-short cut is psychological: a feeling that there's not enough hair. Increasing volume—either with mousse and gels, curlers, or a light body wave—is helpful."

Key to avoiding a less-than-satisfactory haircut: good communication with a stylist. "Every woman should have an idea of the types of looks she likes," says Kenneth. "Even bringing in an appealing picture helps to prevent mistakes. Any good stylist would rather know what a client has in mind."

---

**What's the best way to grow out over-lighted summer highlights and move to a more subdued color for fall?**

Begin by trimming ends, which are usually sun-damaged, over-streaked, and parched. "If hair still looks too light, a semi-permanent color that's close to one's natural shade can tone down highlights, prevent noticeable root problems as hair grows out," says Leland Hirsch, color director of Nubest & Co., Manhasset, NY, and Clairol consultant. The latest formulas are designed to condition while they color, restore a "healthy" look to hair.

Next summer, use subtler highlighting tones to compensate for the bleaching effects of sun exposure. "Try to mimic nature," adds Hirsch. "Stay within two or three shades of your natural hair color. Keep ends lighter, graduating to slightly darker shading towards roots for a more natural effect, less noticeable grow-out."

Another good idea: protection whenever you're outdoors. Wear a hat, use a swim cap in the ocean or pool.

---

**What's the best way—short of a perm—to give thin hair more volume?**

"The most effective—and safest—method to 'thicken' thin hair is with the right cut," says NYC salon owner John Sahag. "As a rule, the longer the hair, the fewer the layers—otherwise, ends look too wispy and straggly. It's better to layer topmost hair only, leaving bottom blunt.

"Hair that's chin-length or shorter has more options—angling pieces off the face or cutting side layers for more 'movement.' "

Also helpful—and less "permanent" than a perm: occasional sets with electric curlers or curling iron. Styling foam or mousses are effective, too. The trick, according to Sahag: "Apply the foam or mousse to hair roots only, to prevent the product from weighing down thin hair."

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# People are talking about...

### Talent To Go

*Mystic Pizza*'s a slice of blue-collar life, a tale of three waitresses in search of something better. And while the plot may be a bit goopy, the cast is delicious. (*Above, from left to right:* Vincent D'Onofrio, Lili Taylor, William R. Moses, Annabeth Gish, Adam Storke, and Julia Roberts.) For more on Roberts, see page 350.

**Couples** It turns out that a lot of what we thought we wanted in a relationship—nurturing, intimacy—is often its undoing. According to Augustus Y. Napier, Ph.D., a family therapist and author of a new book on marriage aptly called *The Fragile Bond* (Harper & Row), "nurturing" a partner quickly devolves into "parenting" and amateur therapy, which lead inevitably to power struggles, resentment, and the unconscious violation of the incest taboo. (In other words, say goodbye to your sex life.) And **anger**, which most of us perceive as a threat to intimacy, should, Napier says, be as natural—and as spontaneous—as laughter.

**Comics** come closer than most performers to being the conscience of the culture, but they long to be taken seriously. You know the old cliché—scratch a stand-up, you'll find another Hamlet. This fall, in what promises to be a highlight of the new NYC season, two brilliant comedians, Robin Williams and Steve Martin, will take the stage, not as Hamlet (Ingmar Bergman almost finished him off last summer), but as the existential tramps in *Waiting for Godot*. Directed by **Mike Nichols**, this new production (which will alternate Bill Irwin and F. Murray Abraham in the two main roles) opens at the Mitzi E. *("People" continued on page 350)*

PATRICK DEMARCHELIER

# People are talking about...

(*Continued from page 349*)

Newhouse Theater on October 25—and may just show that Beckett, deep as he is, is pretty damn funny about it. . . . Meanwhile, way Off- Broadway, Phantom perfume is competing with Elizabeth Taylor's Passion. What next? "Burn This" incense?. . .

**The '60s** live forever, especially on CDs, whose sales reflect the loyalty of older music fans to artists like the Beatles and Joni Mitchell. Rhino Records has been reissuing some interesting 'sixties esoterica (The Turtles, The Vogues), but some of the best disks available are the **Motown** CD anthologies of Marvin Gaye, Smokey Robinson, et al.—the guys who taught Terence Trent D'Arby everything he knows. . . . Will whoever said that bicycle shorts make good-looking party pants please stand up! . . . Kid food is getting more and more like cat food. A mail-order company, My Own Meals, Inc., now offers cheap ($2.39—$2.99), convenient dinners—like My Favorite Pasta—that can be boiled in their pouches or microwaved. . . . The last word in Cajun food comes from 103 Second Avenue, a restaurant on Manhattan's Lower East Side that offers a "blackened hamburger"—just like Dad used to make when he barbecued. . . .

**Gay** activists were up in arms when New York City's gay newspaper *The Native* endorsed Michael Dukakis, primarily because he has supported a policy in Massachusetts that prevents homosexuals from becoming foster parents. Meanwhile, the big joke around town has been that if **Dukakis**, whose family is said to hail from the Greek Island of Lesbos, were elected, he'd be the first Lesbian President. Alas, a man. . . . Sometimes it seems that the people who benefit most from two decades of feminism are men, who not only never give up seats on buses but now seem to think they have license to trample you getting onto an elevator. . . .

**Gurus** It's bumper-to-bumper on *The Road Less Traveled*, M. Scott Peck, M.D.'s prescription for right living, which this month celebrates five years on *The New York Times*'s best-seller list and over three million copies sold. Who could have predicted the runaway success of a book that emphasizes such un-American virtues as the ability to **delay gratification**! . . . Speaking of the road less traveled: These days politicians who want to enhance their image—to be seen as above reproach—acquire their moral credentials by not running for President. . . . Way off the beaten track is P.J. O'Rourke, the funniest travel writer in America, whose new collection, *Holidays in Hell*, contains such trenchant observations as this: "Commies love concrete, but they don't know how to make it. Concrete is a mixture of cement, gravel, and straw? No? Gravel, water, and wood pulp? Water, potatoes, and lard?" . . .

**Fact Lust** Our obsession with facts may have started with *College Bowl*, a popular TV show of the 'sixties that was recently brought back, but it has reached full flower of late. At the L.A. Library's main branch, for example, requests for information—like, what state is Kansas City in?—far outnumber books checked out. And one of the most avidly read magazine columns is the "Harper's Index," which pointed out that it would take one-ninth of the defense budget to bring all of the below-poverty level U.S. families up above poverty level for one year. Now, for the $64,000 question: What exactly are we defending? The promise of **equal opportunity**—the ideal of the "American way of life"—has been broken by defense spending. . . . The next question: Name one activity that used to be performed in the privacy of one's home that isn't now done in the street?. . . The best T-shirt of the month: "Every day I wake up and I thank God for my unique ability to accessorize". . . . —TRACY YOUNG

(*"People" continued on page 352*)

## movies

### Steel magnolia: Julia Roberts

Julia Roberts' resemblance to her brother Eric goes beyond the wide mouth and long, turned-up nose that she has been told make her look like "Eric Roberts with hair." She sometimes clips her words the way he does or finds herself "doing my lips" in a way that is "totally Eric." But her fire and her statuesque beauty have propelled her into a film career all her own.

Roberts (*right*), twenty, is still reeling from director Herb Ross's call asking her to play Sally Fields's daughter in the film version of *Steel Magnolias*, Robert Harling's play about the women in a Louisiana beauty parlor. Working with Shirley MacLaine, Olympia Dukakis, Dolly Parton, Daryl Hannah, and Fields, says Roberts, "I feel like I'm making the A-team."

Roberts' current film is *Mystic Pizza*, a girl-buddy story in which she plays an emotive Portuguese pizza waitress who falls in love with a rich boy (see page 349). While shooting her previous film, *Satisfaction*, she fell in love in earnest—with costar Liam Neeson, thirty-six (see page 352); the couple lives in Venice, California, a few blocks from the ocean. Roberts says she's been told that after *Magnolias* things won't be simple anymore. "As different as Liam and I are, we are kind of becoming unsimple together. I think we will keep each other humble, and that we will be complex and happy—and together." —SHERYL KORNMAN

PATRICK DEMARCHELIER Details, last pages

# People...movies

(Continued from page 351)

## Liam Neeson: working-class heroics

It's a long way from Ballymena, the small Northern Ireland town where Liam Neeson was born, to the Venice Beach restaurant where he's just finished a free-range-chicken salad. At 6'4", sweet-faced, with a gentle, embarrassed manner and deep, lilting voice, Neeson, thirty-six, has what Hollywood calls "presence." He had it without the voice, as the deaf-mute derelict Cher defended in last year's *Suspect*.

This year he's landed the plum film role of the fall season. In *The Good Mother*, he stars as Diane Keaton's lover, who awakens her sexuality, then is accused of molesting her child. It's a part several better-known actors refused, unwilling to be associated with such a taboo subject. He also appears in Clint Eastwood's *The Dead Pool* as a schlock director—a thrill for Neeson, who used to recite Eastwood's lines from *The Good, the Bad, and the Ugly* after too many beers in the pub.

An ex-forklift operator, Neeson hasn't forgotten his working-class roots. He goes back to Northern Ireland regularly to see his family, but his old friends, he says wryly "have all married, divorced, gone on hunger strikes." Although he grew up as one of the few Catholics in a Protestant section of town, he was no firebrand. Still, he is bemused by America's "romanticized view of Ireland—little Irishmen with shamrocks in their lapels, instead of international terrorism on a very big scale."

—CATHERINE SEIPP

## Stardom? A Shue-in

Elisabeth Shue—like Jordan Mooney, the open, loving, trusting character she plays opposite Tom Cruise in *Cocktail*—seems too good to be true. An ex-gymnast, she will graduate from Harvard next spring. And at twenty-four, she looks so pretty, wholesome, and fresh, you'd think she was raised on a dairy farm.

Audiences might remember Shue as the Air Force colonel's daughter in the short-lived ABC series *Call to Glory*, as Ralph Macchio's girlfriend in The *Karate Kid*, or as the star of the abysmal *Adventures in Babysitting*. Still, she says, "I never think of this as my *career*. I just look at each project separately and decide if I want to be involved in it."

Although Shue has just moved to Manhattan, she grew up in New Jersey and Maine. "I mean, I went to public school," she says. "The way I normally behave and dress, I don't belong in Vogue. *Boy's Life* maybe."

—JEFFREY SHERMAN

("People" cont. on page 360)

Cocktail's Elisabeth Shue off-duty

Neeson's landed the plum role of the fall, Diane Keaton's lover in *The Good Mother*

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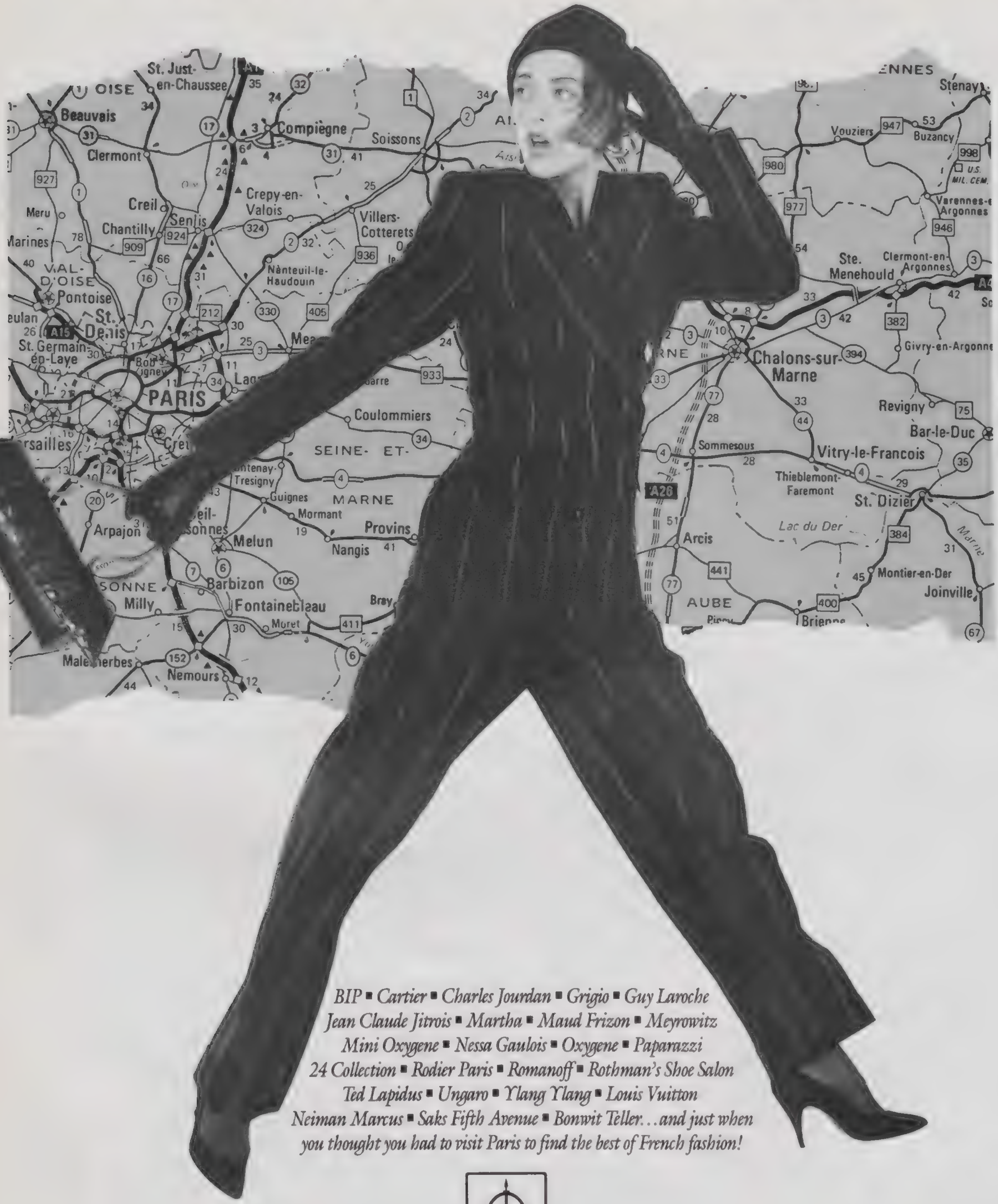


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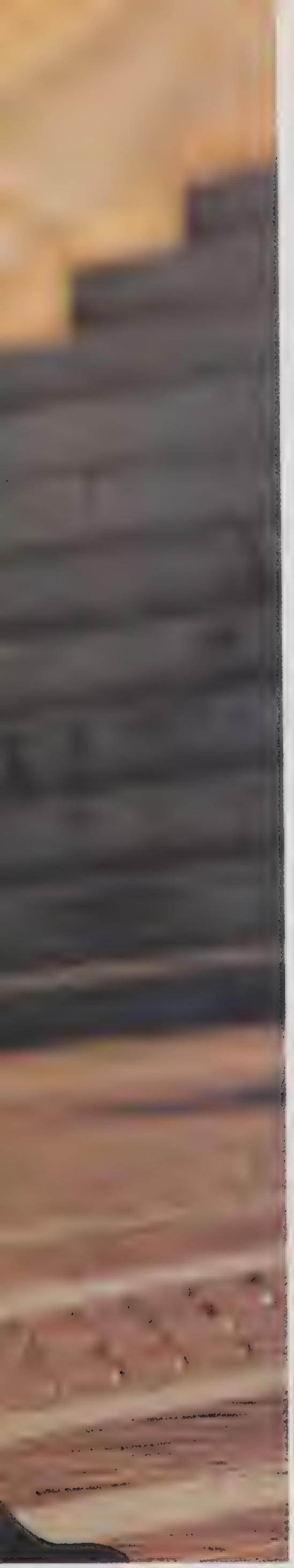


Liz claiborne

HOSIERY

Little Men: *left,* Tom Hanks in *Big; inset,* Macauley Culkin in *Rocket Gibraltar*

# People...movies

*(Continued from page 352)*

## Peter Pantheism: rite-of-passage movies—for boys only

Toward the end of *Big*, just before he shrinks back into the body of a thirteen-year-old boy, Tom Hanks invites Elizabeth Perkins to return to adolescence with him. No, thanks, she says firmly, it was hard enough the first time around. My thoughts entirely, though obviously not those of dozens of male filmmakers who are taking refuge in enchanted cinematic childhoods. In this latest epidemic of Peter Pantheism, moviemakers are embracing not only younger but wiser and more morally precocious versions of their adult selves. The child heroes of *My Life as a Dog*, *The Wizard of Loneliness*, *Rocket Gibraltar*, and *The Year My Voice Broke* are no ordinary, garden-variety rats-and-snails kids but children possessed of uncanny, almost mystical gifts of perception.

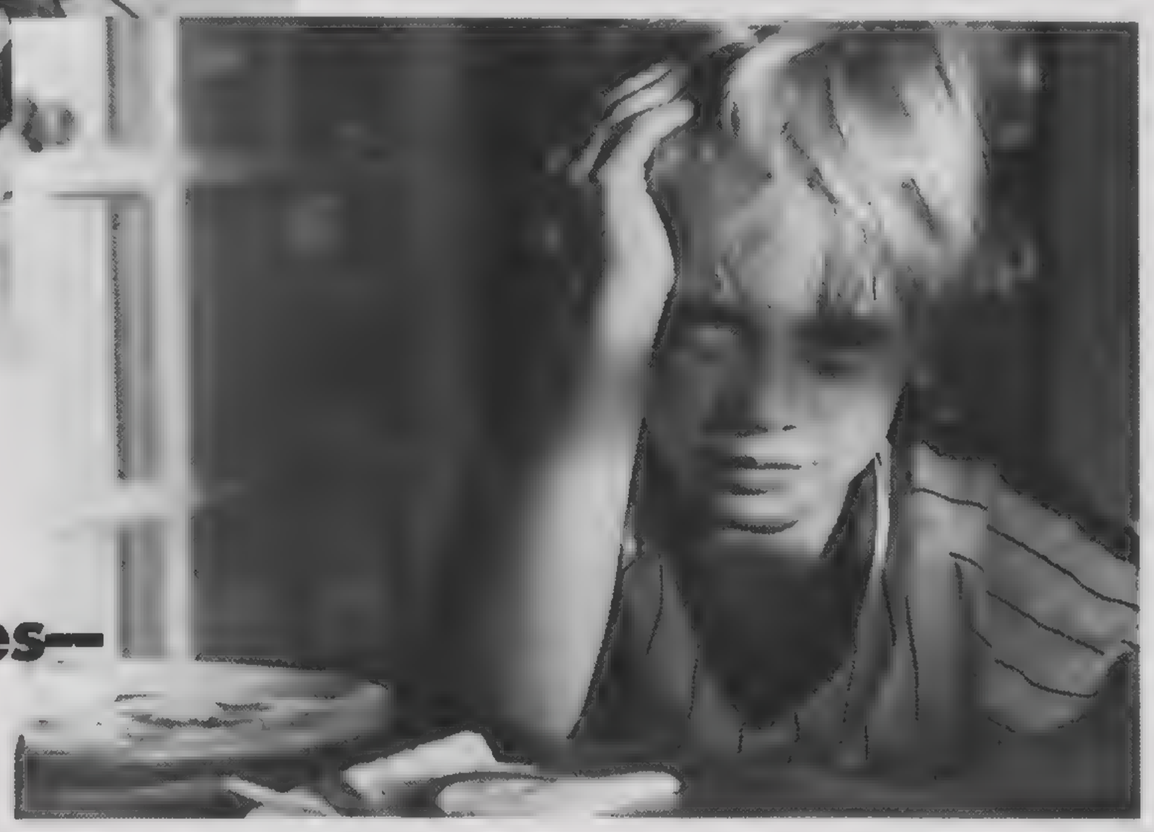
"I can usually tell when something weird is going to happen," says Wendall (Lukas Haas), a studious-looking twelve-year-old boy. "I am a wizard." Absent or distracted parents leave islands of loneliness where children imagine their own universes and fictional playmates.

Not only is loneliness redeemed by creative genius, but in movies like Rob Reiner's *Stand by Me* or Steven Spielberg's fantasies, kids never snivel in cowardice or seethe with competition: all the nastiness of boyhood is washed away in nostalgia for a lost paradise. Who wouldn't want to go back to the childhoods in these movies?

The idea, made literal in *Big*, is that there's a little boy in all of us, an unjaded innocent who's full of wonder and idealism. Men who are pulling down six figures can assuage their guilt: inside every workaholic corporate yuppie is a little tyke who thinks in pennies rather than millions and dreams of toys rather than mergers or real estate coups.

A little *boy*, I emphasize, because in case you haven't noticed, the rite-of-passage movie is distinctly a male preserve. Boys *have* rites of passage; girls *are* rites of passage, the means (if they're *lucky*) whereby men attain the wisdom of manhood from which height they can look back and tell us how they got there—or how they like to *think* they got there. The tendency is to make the process smoother and more painless than it ever was, with boys achieving, in the space of a summer or a year, a mastery over trauma it would take most of us years on the couch to overcome.

Darker threads in the Oedipal drama run through non-American movies like *My Life as a Dog*, and *The Year My Voice Broke*, an antipodean version of *Wish You Were Here* in which a young man watches in bafflement as the girl he's grown up with turns into a woman and the force of her passion for another boy shuts him out. Although *Wizard*, an American Playhouse production adapted from a John Nichols novel, introduces disturbing notes of sex and insanity, every scene has a flag on it that says Learning Experience, and the film winds up as posed as a greeting card.



We've had a few movies dealing with teenage girls, but the difference is that a woman's "becoming" is seen as half a story, and has to be attached to a gimmick *(Dirty Dancing)* or larger issue (*A World Apart*) to give it importance. The male orientation is thought of as self-sufficient. Merely to be a Boy turning into a Man is the whole story. Male adolescence, arrested or otherwise, is not only *Big*, it's big business. —MOLLY HASKELL

*("People" cont. on page 373)*

Top: BRIAN HAMILL

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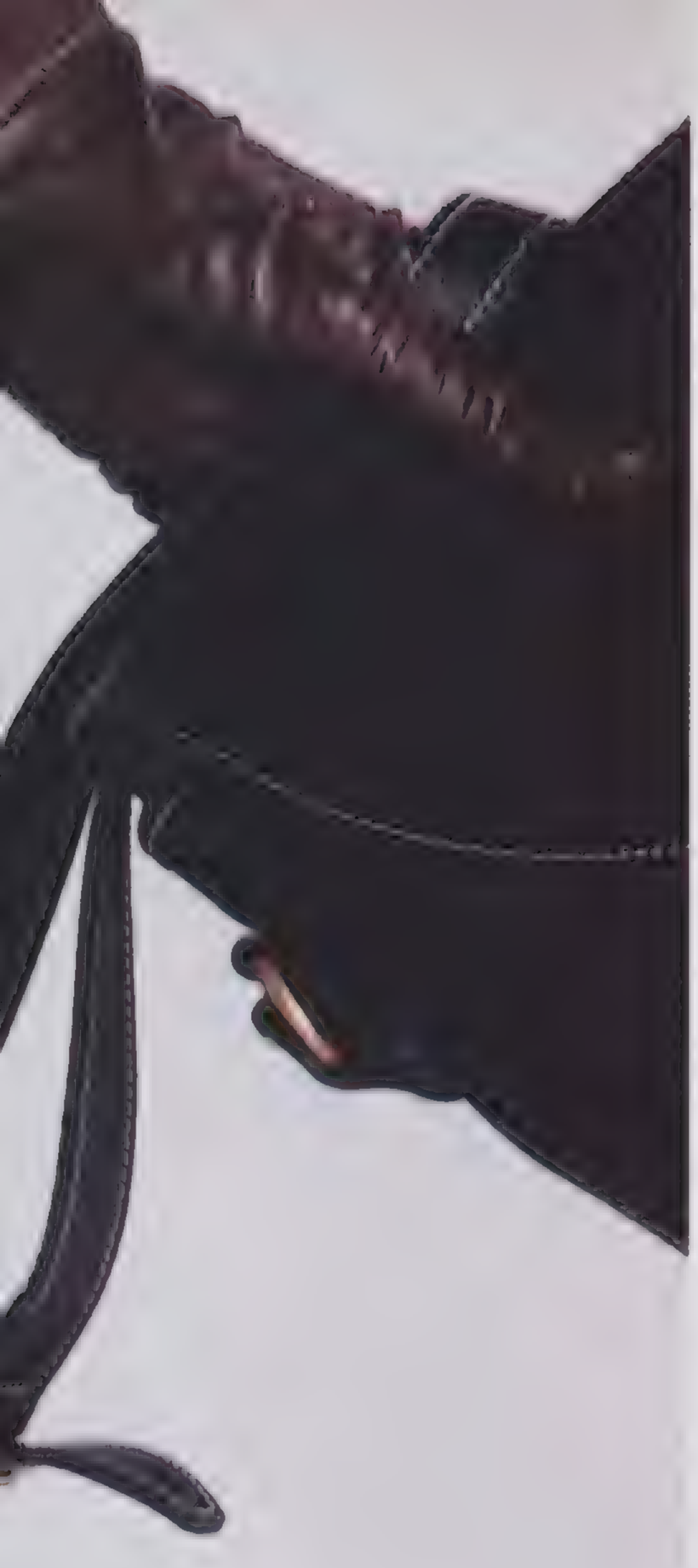

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Left: Rangeley Penny, in Mecca. Also available in Black and Briar. About $90.

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# Up against the wall: Chico's graffiti may save Alphabet City

Chico Garcia has lived his entire twenty-five years on or near Avenue D, a street known as "drug alley" in the Alphabet City section of Manhattan's Lower East Side. He has a nutmeg complexion, Picasso black eyes, and his left cheek bears a tiny scar which, uptown, would be attributed to a shaving nick, but given Chico's neighborhood, the odds are it came from a knife flick. When Chico was a teenager, he spent his nights in the Queens subway yards decorating the trains with graffiti. The danger came not so much from the police as from rival graffiti artists, each of whom would stake out his own territory, and anyone who trespassed would be in for trouble.

At fifteen, Chico decided to switch from vandal to artist. "I didn't like the look of the buildings in my neighborhood; they were all messed up," he says. He was hired on a part-time basis by the New York City Housing Authority and put to work sweeping hallways, gardening, and, ironically enough, erasing graffiti from the walls. When Chico decided to use the walls as his canvas, it took him ten months to convince district director Bill Russo, whom he calls his "mentor," to let him have a go at it.

Today, Chico's art can be seen on the sides of a dozen or more buildings all over Alphabet City. Chico moves with lightning speed, first roughing out the drawing and then going straight to the wall where he works almost entirely with cans of spray paint, occasionally using a brush for touch-ups. On one wall he will paint mythological creatures—unicorns, dragons, and serpents; on another, such characters as Mickey Mouse, Peanuts, Snow White and the Seven Dwarfs. "What I like painting most is fantasy," says Chico.

Many of Chico's murals have an anti-drug message: the one on the corner of Eleventh Street and Avenue B shows a man handcuffed beside the inscription "You can really go places with drugs." Another mural, on the corner of Eldridge and Houston, is roughly sixty feet long, took a week to complete, and cost Chico five hundred dollars for paint. Pablo's Grocery Store commissioned Chico's mural at Avenue C and East Fourth

*(Continued on page 381)*

SYLVIA PLACHY


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# People...art

(Continued from page 373)

Art, not crime, by Chico

Street, which depicts a wild "heavy metal" woman dancing with lions, tigers, and parrots. The inscription reads, "Graffiti is an art, not a crime." Schachter's, a downtown store that sells quilts and pillows, commissioned Chico to paint an entire five-story building and fire escape. How do you paint around a fire escape? You don't. You make the fire escape part of the painting—the barrio's answer to a Frank Stella work, complete with an element that "enters your space."

According to Chico, Manhattan's graffiti people have developed their own rigid social structure. At the bottom is the graffiti criminal, who destroys the work of others. One step up is the graffiti vandal, who defaces property by mindlessly spraying his name on any surface he can find. At the top of the hierarchy is the graffiti artist whom merchants commission to paint their buildings as well as to ward off the graffiti vandal. I didn't understand how the latter worked until we were walking by a housing development where Chico had recently finished a large mural, and I saw his body stiffen. The graffiti vandal L.A.Roc had written his name on Chico's work. "I will see him tonight," Chico said. "I know where he hangs out, and I'll talk to him and straighten him out. If he ever does it again, he will be jumped."

One morning when Chico and I were drinking coffee in the room the Housing Authority has given him to use as a studio, I asked him where he had studied painting. He looked at me as if I were crazy, thought for a moment, and then pointed to the opposite wall upon which he had copied two of Picasso's Blue Period paintings. You could have a worse teacher, I suppose.

—WILLIAM RAYNER

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## Artful lodgers

**As autumn comes to Manhattan and the air turns as dry and exhilarating as good Champagne, the downtown set will be heading over to the Dia Art Foundation's one-year-old exhibition space at 548 West Twenty-second Street (between Tenth and Eleventh Avenues).**
**When the four-floor complex in an elegantly converted factory building opened last fall, many art-world insiders fantasized about living happily ever after in Dia's wide-open, sun-splashed galleries. Visiting is a close second.**
**The Dia Art Foundation, famous for bankrolling deluxe presentations of the minimalist and site-specific art of the 'seventies, has done it again. You may think the art is terrifically overrated (I do); but no one could criticize the setting, in an unspoiled old industrial neighborhood with cobblestone pavements outside and the lordly Hudson down the block. Over the summer the building—which last year held work by Germans Joseph Beuys, Imi Knoebel, and Blinky Palermo—has been remodeled to accommodate shows of American Robert Ryman's super-austere white-on-white canvases and a new series of abstractions by Italian Franceso Clemente (both opening in October). For now, at least, Dia on Twenty-second Street is still an insider's treat. —JED PERL**

SYLVIA PLACHY

("People" continued on page 390)



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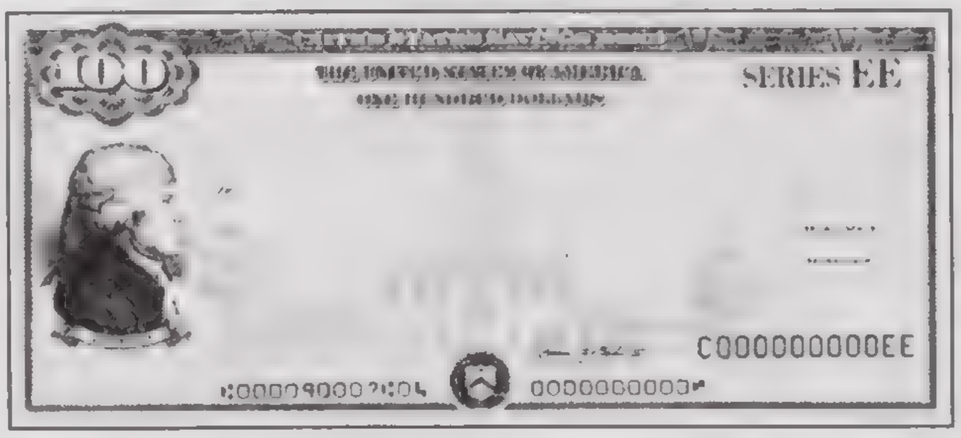


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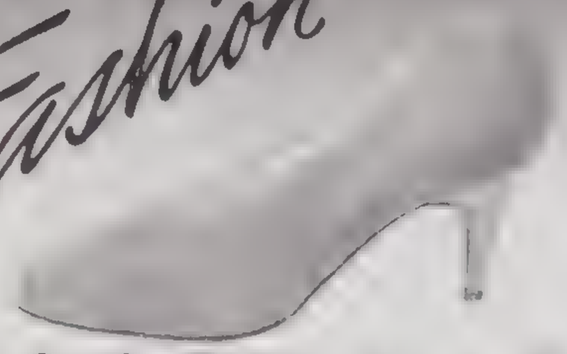
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# People...art

(Continued from page 381)

## Tour de force: nobody does the Met like Paul Magriel

With *Paul Magriel's Met* (Vintage) in hand, anybody can take the offbeat, high-density tours of New York City's greatest art museum that Magriel—an independent dealer, collector, and connoisseur—has offered to friends and friends-of-friends for years. Zooming in on the "faultless proportion" of an utterly plain silver dish from sixth-century B.C. Greece or the expression of a sixteenth-century St. Catherine that's "more saucy than saintly," Magriel demonstrates that the Metropolitan Museum of Art (and, by extension, any museum) is a place where each of us can unearth a special—very personal—treasure house of images. The four hour-long tours focus on superb and frequently underappreciated objects that Magriel has culled from a life of Met-going. Pick up this book if you need a break from the blockbuster mentality that's turned museum-going into a one-dimensional experience in recent years.

Magriel, in his early eighties, is one of those free-lance men-of-culture who blossomed in New York's heady, open-ended, post-Depression atmosphere. He danced with Fokine; was involved in Ballet Caravan, Lincoln Kirstein's first company; and collected much of the material now in the great Dance Collection at Lincoln Center. Coming upon "Veiled and Masked Dancer" from third-century B.C. Greece, Magriel compares the little figure's use of "drapery to form gestures and silhouettes" to "the great American dancer Martha Graham." He calls her "Martha"—she's a friend. Such personal analogies give Magriel's tours their infectious spontaneity, their quirky surprise.

Readers of *Magriel's Met*—written with John T. Spike—will miss the thrill of Magriel in person, arms flying, his eagle-attentive, I've-seen-everything eyes darting from the museum's treasures to the faces of friends. And some may find his approach, isolating moments of formal perfection from their historical and social context, a little heavy on art-for-art's-sake; at their best, though, these tours put people in touch with the galvanizing force of esthetic experience. *Magriel's Met* is an act of love—a guidebook for people who hate guidebooks.—JED PERL

**Paul Magriel, left, zooms in on his personal treasures at the Metropolitan**

GEORGE LANGE

("People" cont. on page 398)

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# People...tv

*(Continued from page 390)*

On *China Beach:* from right, Dana Delany, Chloe Webb, and Brian Wimmer

## TV's women in groups: they work together, they sweat together, they "care" together

Instead of the buddy-buddy movie, postfeminist TV has given us the Ms.-Ms. show. Women! They work together, they sweat together, they react to stuff in a sensitive way together. The sit-com *Designing Women* on CBS is one Ms.-Ms., and now ABC has two dramas that fit into this category.

*HeartBeat* is a collection of feminine clichés stuffed uncomfortably into big-shouldered Power Jackets. It's about a women's medical center. I'm not sure what that means, except that their practice seems to be limited to medical problems that have appeared recently and prominently in the headlines, and the doctor gals seem to be a little too, um, *caring* for their line of work. See, this couple is against caesareans, so the doctor uses a procedure called suction to deliver the baby and the baby dies, though maybe not from the suction, *but the doctor feels really guilty.* That's what the show is about —the doctor's despair. And then this woman comes in for an operation and her boyfriend donates blood just in case she needs it. He tests positive for AIDS, but it is the doctor who is really upset because *she has to tell him.* There is still more heartbreak for the doctors when a surrogate mother wants to keep the baby.

Patients' worries disappear in the shadow of these nurturing physicans and their gargantuan feelings. Comrades with coffee cups and stethoscopes, they spend most of their time sharing the nuances of their medical soul-searching at staff meetings. Well, girls will be girls. Hey, at least they don't faint when there's blood. Calling Dr. Kildare. Emergency!

*China Beach*, on the other hand, is bad art, but it is definitely art, which makes it something special, especially on TV. The show may have very *(Continued on page 404)*

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# People...tv

*(Continued from page 398)*

little to do with the actual Vietnam, but it has everything to do with the myth of the war, and the makers of *China Beach* have thrown themselves heart and soul into their surreal and overheated vision. *China Beach* is strange and powerful; it gives us a stylized modern gothic, viewing the war as a kind of immense maze of horrors. In the steaming jungle mansion, everyone's behavior is a little off and you dare not open any doors for fear of what desperate skeletons might lurch and flail behind them.

A tale of mystery and fear, *China Beach* is told, like a classic gothic novel, from the point of view of a woman. Several women actually. One of them is very like a gothic heroine, always shocked but never packing up and going home—she is a naïve Red Cross volunteer who tries to play geography games with the deranged grunts to cheer them up. Her name, not incidentally, is Cherry (Nan Woods). Another, Laurette Barber, played by the wonderful actress Chloe Webb (she was Nancy in Alex Cox's film *Sid and Nancy*), is no innocent from the Midwest; she's a boy-crazy singer with the USO. But her enthusiasm and joy make her somehow naïve as well. Webb has an arrhythmic, natural charm. Her timing is her own: every line she utters in her soft cracked voice is an unpredictable, rueful comment on the sorry life around her.

*The women on "China Beach" fall into unlikely friendships, like countrymen stumbling into each other in a foreign land*

Colleen McMurphy, a nurse, is the central character, and she is neither flabbergasted like Cherry and Laurette, nor prostrate from her own exquisite emotion like the doctors on *HeartBeat*. Played by Dana Delany with remarkable restraint, she is dedicated but cool—this nurse is a soldier. Delany is completely fresh—she's appealingly blunt without being coarse. She has the kind of directness that people read (correctly) as intelligence. And her beauty is straightforward, too.

The women in *China Beach* share an edgy camaraderie. When Q-Tips arrive at the PX, the guys take them to clean their guns. The women live in a world without Tampax; they fall into unlikely friendships, like fellow countrymen stumbling onto each other in a foreign land. They don't really belong together, but they are together.

Much of *China Beach* is shot and lit like a horror movie. The show is full of macabre jokes that are supposed to be sophisticated. The doctors exhibit an awful lot of *M*A*S*H*-like élan from behind their blood-spattered masks. Occasionally, this outré posturing grows tiresome. But what makes many scenes silly and excessive is also what makes *China Beach* great—the view. The show is more than a convenient package handed out to the *Cagney & Lacey* crowd. *China Beach* is the Vietnam War seen by outsiders on the inside, by noncombatants, women, who cannot understand, and so must make it all up.

—CATHLEEN SCHINE

*("People" cont. on page 412)*

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# People...music

(Continued from page 404)

## Strangeness in the night

When Frank Sinatra, Sammy Davis, Jr., and Dean Martin announced that they would join forces for a national tour, it seemed as though the Rat Pack, that 1960s Las Vegas-meets-*Playboy* magazine version of on-the-road hipsters, was back in force. What a shining emblem of the days when life was a perpetual boys' night out if you were a grown man with money, fame, and power! Rat Packers drank and partied, traded ethnic slurs with gusto, and spoke their very own slang, a code in which all women (excepting Mother) were broads; death was "the big casino"; a good time was "a little hey hey," and a penis was a bird (as in "How's your bird, old man?").

Then, Dean Martin dropped out, owing to what the press called health problems; and the gossipmongers, everything from alcohol abuse to bad nerves. I felt bad for him, but hoped the result would be a better show. After all, Sinatra and Davis were the superior performers in their day: Sinatra the ultimate dream man—passionate and vulnerable; Davis the ultimate showman—the no-holds-barred vaudevillian who'd do anything to make you happy.

The truth is, their show, which toured the country last spring and hits the road again this month, combines the shabby spectacle of Rat Pack sensibilities at their worst with the sorry sight of talents thoroughly past their prime.

After all, do you really want to hear Sammy sing "The Candy Man" again, or listen as he drops into dated soul dialect every few sentences to get a laugh? Do you want to hear Sinatra, who's rarely in good voice these days, bully and bluster his way through song after song? Why should you have to hear tired jokes about Radio City being the home of the world's biggest organ (the world's biggest bird, get it?) or watch Frank turn Sammy into a little blackamoor court jester—a ploy that anyone who's seen old Rat Pack movies like *Robin and the Seven Hoods* will remember.

First, Frank told us that Sammy drinks strawberry soda not because he's on the wagon, but because he hopes it'll change his skin color. Then, he let Sammy launch into a song beginning "I dreamed last night I got on the boat to heaven," only to break in after "I dreamed last night" and ad-lib "that he was white!" Sammy tried to counter with "I guess it wouldn't be too bad, but I wouldn't want to give up my sense of rhythm." Then, lest even that seem too insolent, he sang on to the line, "That's the moment I woke up, thank the Lord," and rushed over to Frank, crooning "Thank the Lord" on bent knee, eyes cast worshipfully downward.

"I'd like to propose a toast to you, your families, your children, and your grandchildren," Sinatra told the audience at one point. "May you all live to be a hundred. And may the last voice you hear be mine." But after what I saw and heard, I say unless that voice can be safely confined to an old record, don't risk it.

—MARGO JEFFERSON

("People" cont. on page 418)

Sinatra, Davis, and Martin: the Rat Pack at play

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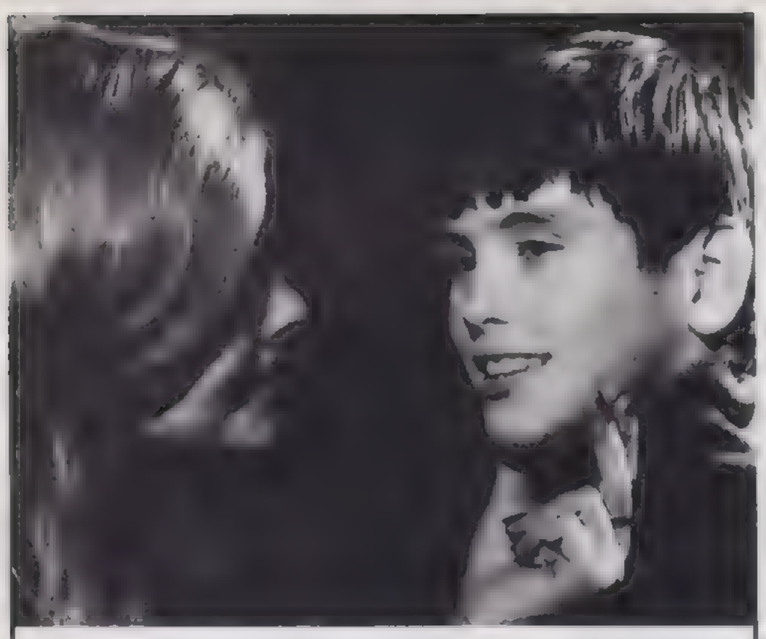

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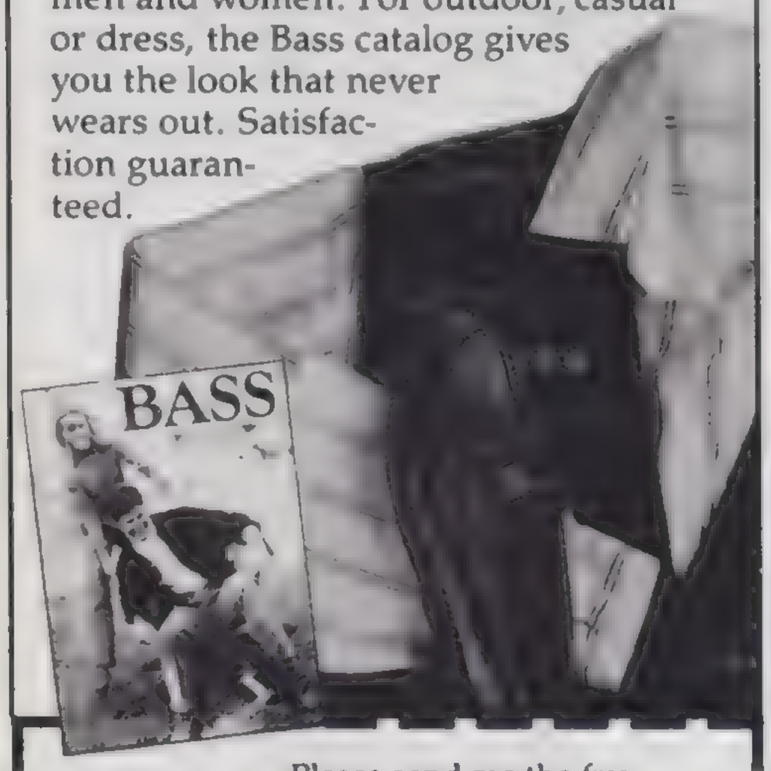


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# People...theater

*(Continued from page 412)*

## The Empire versus the Broadway musical

It is hard, two centuries later, to imagine the wildness of that afternoon when patriots, dressed in Indian garb, stormed onto boats in Boston harbor and threw the precious cargo of tea overboard. But an inkling of the same glee and malice appeared last spring in theater critics' attacks on the latest musicals imported from The Mother Country.

At least since the fall of 1982, when Andrew Lloyd Webber's *Cats* opened here, the British musical has been the cornerstone of the Broadway economy. This is roughly comparable to Nestea's outstripping Fortnum & Mason in total sales of tea in London.

Musicals, after all, have always been considered a uniquely American art form. But at a time when American creators seem stymied, the British have stepped in with a grand showmanship that compensates for music that is, to say the least, unexceptional.

The British have pioneered the notion of musical theater as a kind of Disneyland experience. It began with *Cats*. When the show opened in London, what people talked about was not the score but the fact that the first few rows revolved around the stage.

In New York City, *Cats* was the first musical to create a total environment. John Napier's set—a collage of oversized old tires, half-eaten pizza, and other castoffs of urban life—is a wonderful piece of junk sculpture that envelops the whole theater. When the lights go out the theater is transformed into a magical space. From every corner, little cat eyes peep out, like hundreds of strays peering into the night. Just as Disney, in his Fantasyland rides, was creating an un-erotic Tunnel of Love, the British have made the musical an amusement-park haunted house.

During the year and a half New York waited breathlessly for *Les Misérables*, what you kept hearing about was not this song or that performer, but The Barricades. What a breakthrough. If, for example, you had produced *South Pacific* and everyone wanted to see Mary Martin and Ezio Pinza, you couldn't open a company in London until the stars were ready for a change of scene. But as long as all anyone wants to see is The Barricades, you can have companies simultaneously in New York, Tokyo, and Reykjavik, and no one feels gypped.

Just as *Cats* is an updated haunted house, *Phantom of the* (*Continued on page 424*)

PHILIP BURKE

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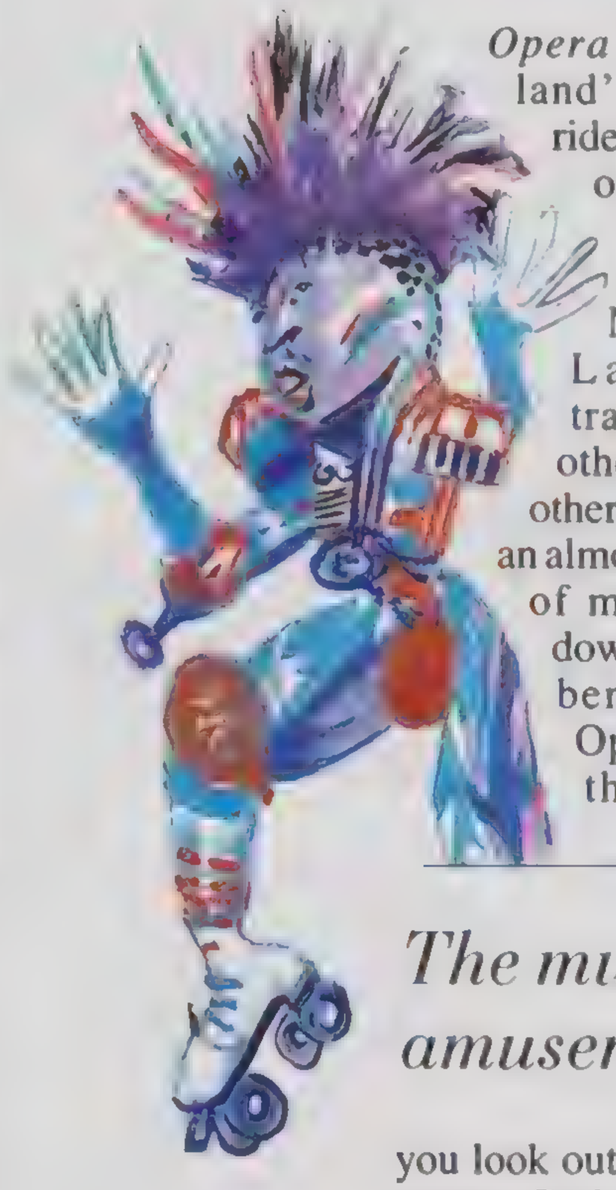
# People...theater

*(Continued from page 418)*



*Opera* is like Disneyland's "Peter Pan" ride, in which you fly on a pirate galleon over the London rooftops to Never Never Land. You are transported to another place and another time. You have an almost constant sense of movement, first down to the lake far beneath the Paris Opera, then up to the roof, where you look out over nineteenth-century Paris.

## *The musical as amusement-park ride*

The most unabashed attempt at making a musical an amusement-park ride is Lloyd Webber's *Starlight Express*, which is notable mainly for the fact its entire cast wears roller skates. Watching clunkily costumed people who are supposed to be railroad cars skate around a $2 million maze is no more thrilling than watching somebody else ride a roller coaster. Nevertheless, despite some of the worst reviews ever, *Starlight Express* is doing terrific business. A partial explanation is that for all its high-tech look, it's basically a retelling of *The Little Engine That Could*. (This makes it a suitable diversion for the kids while Mommy goes shopping, but that leaves the disturbing question, who goes to the non-matinees?)

The popular success of *Starlight* pointed up the powerlessness of the reviewers, which may have fueled their savage attacks on *Chess* and *Carrie*. *Carrie* closed immediately, *Chess* two months later. Apart from having arrived at a point when native resentment of imported entertainment had reached the boiling point, these two musicals made the basic error of not taking a Disneyland approach. They aimed for Hollywood in both their musical and visual styles. Though it is close, Hollywood is not Anaheim.

In retrospect, what may have angered the locals about these shows was they didn't seem British enough. The Lloyd Webber shows, *Starlight* included, have their roots in the English Christmas pantomime, fanciful spectacles mounted each year in London theaters.

In recent years, American musicals have tackled such uninspiring themes as beauty pageants (*Smile*), scientific scrutiny of the Shroud of Turin (*Into the Light*), and the limpest of children's toys, *Raggedy Ann*. A musical in which chess is a metaphor for international politics or one about a girl with destructive powers related to her menstrual period fit in better with this bunch than with other Brit shows.

There are some things the British cannot teach us, and they have to do with the essence of musical theater. Musically, the British have yet to produce anything as durable as the scores Broadway turned out regularly from the 'twenties through the early 'sixties. (Is there any Lloyd Webber song as evocative as, say, "Some Enchanted Evening"?)

But in their sense of spectacle the British have remembered something we forgot in the wake of *Hair*. As far as its audience is concerned, musical theater has always been, in ways now better understood in Anaheim and London than New York City, a Magic Kingdom. —HOWARD KISSEL

*("People" cont. on page 434)*

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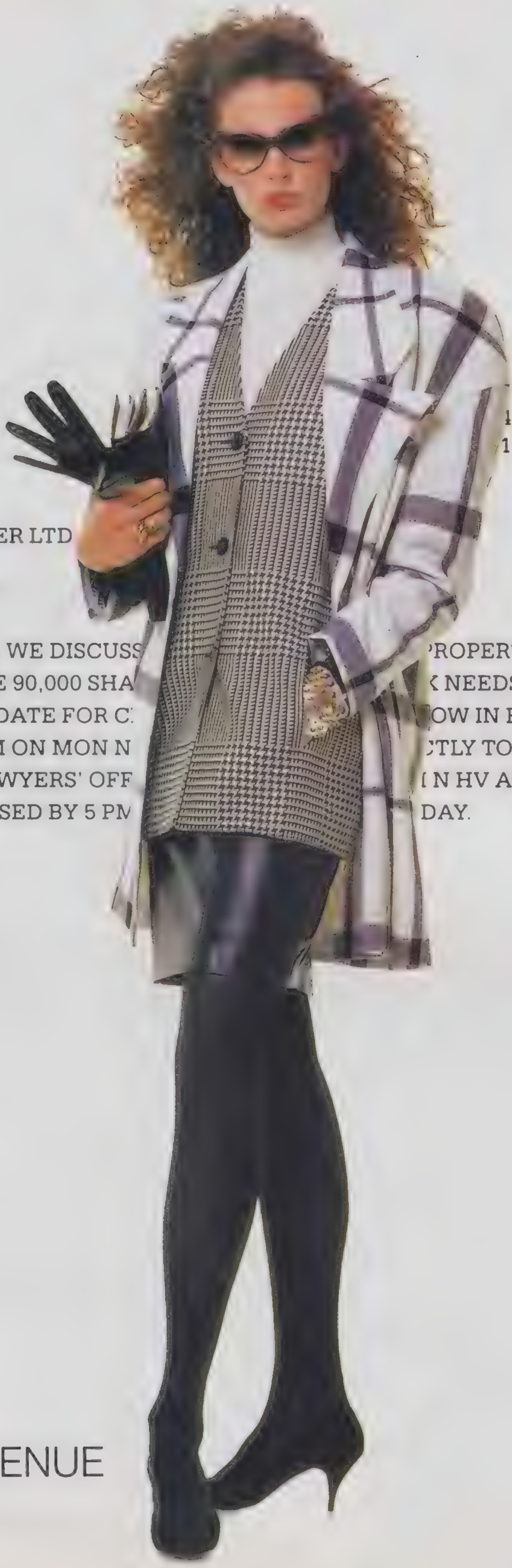

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# People...books

(Continued from page 424)

## Philip Roth talks— a little: "I'm not quite the schmuck Zuckerman is."

Roth claims his is an uneventful life

How many Jews can dance on the head of a pin?" asks Diana Rutherford, the twenty-year-old sexmate, amanuensis, and conscience of Nathan Zuckerman, Philip Roth's fictional alter ego, in his novel *The Anatomy Lesson*. The answer, according to Roth's severest critics, is at least one—Philip Roth, for whom the head of the pin is his own life. In response to the news that Roth has written an autobiography, *The Facts* (Farrar, Straus & Giroux), these detractors ask, "Isn't that what he's been doing all his life?"

The answer, according to Roth, is a resounding no. In his last four novels (*The Ghost Writer*, *Zuckerman Unbound*, *The Anatomy Lesson*, *The Counterlife*) and novella (*The Prague Orgy*), he has chronicled the saga of Nathan Zuckerman, a novelist who, like Roth, grew up in Newark, New Jersey; who, like Roth, was entranced by Flaubert in his academic years; who, like Roth, wrote some comic stories early in his career that delighted readers but alienated him from certain sectors of the Jewish community; and who, like Roth, published a controversial, sexually explicit bestseller in his early thirties.

But Roth, at least, would be quick to point out the differences between himself and Zuckerman. Roth's father is an ardent supporter of his son's fiction—unlike Zuckerman's dad, who, staring into his son's face, dies with the word "bastard" on his lips. Nor has Zuckerman seen as much tranquil productivity as Roth, who has spent the last twelve years living with the actress Claire Bloom, dividing his time between London and northwestern Connecticut, an area he calls "the Switzerland of America."

Roth does acknowledge similarities between his own fury at writer Irving Howe's diatribes against his fiction and a climactic moment in *The Anatomy Lesson* when an outraged Zuckerman makes a ranting phone call to the critic Milton Appel—but he neatly sums up the differences. "The rage is absolutely real," Roth says, "but the situation in which it's imbedded is invented. Did I ever call Irving Howe? Of course not. I'm not quite the *schmuck* Zuckerman is," he says with a laugh.

"I think the autobiographical connection in fiction is looser than it appears, even in mine," he says. "The level of invention rises and sinks, in each paragraph."

In *The Facts*, Roth claims that the most directly factual passages in his work are the scenes in *My Life as a Man* in which Peter Tarnopol's wife confesses to having duped him into marriage by obtaining a urine sample from a pregnant woman and claiming it as her own. "I say I couldn't improve on that," says Roth, "but if we took that passage I could show you, 'This is distortion, this is shading, this is total invention, this is a lie.' It's all grounded in the autobiographical, but it's also all invented."

Clear? Not exactly. Roth understands the labyrinthine speculation about his family life, which may be why he goes to such lengths to paint his parents as practically angelic in *The Facts*. "A very good friend of mine from boyhood said he was astonished when he read *Portnoy's Complaint*," Roth says. "He said, 'Your parents never struck me like that.' Now, he's not a dumb guy. I said, 'Maybe that's because they're not my parents. Maybe they're yours.' In fact, the father in *Portnoy* was very much like his father. One has eyes, one sees things."

Roth does admit to having, as a reader, prurient interests of his own. "I don't read *A Farewell to Arms* for the same reason that I read Page Six of *The New York Post*, but I *read* Page Six of the *Post*."

At fifty-five, Roth is lean, fit, and, in an understated way, dashing, suggesting the most glamorous professor on a college campus. He is charming, polite, patient, and disarmingly nonaggressive. He is also subtly controlling. Before he answers a single question, he asks me about the nature and length of the piece I intend to write. A condition of the interview is that all of his quotes will be read back before publication, with the possibility of "strengthening" his language.

When asked if he has ever wanted children, or to describe the "prolonged physical ordeal" followed by an "emotional breakdown" that he has written precipitated *The Facts*, Roth calls for the next question, or refers one to a passage in the book.

"I can see that by writing this book I have left myself open," he says. "I shouldn't have written *The Facts*. What you want is *The Dirt*."

In 1981, Roth told a reporter, "The uneventfulness of my life would make Beckett's *The Unnameable* read like Dickens." This is an exaggeration, but he presents himself in *The Facts* in very undramatic terms—as a nice Jewish boy who, after an almost suffocatingly rosy childhood, grew up into a nice Jewish man who "writes books and wants to be left alone." In the book's introduction—addressed to Zuckerman—Roth explains that reflecting on his mother's death and his father's mortality led him to write about himself and not a fictional counterpart.

But because the book is written with such politesse and filial respect, one is bound to wonder about the unexplained sources of rage that inform so many of Roth's novels. Any autobiography is bound to leave questions unanswered; but in the last chapter of *The Facts*, they are almost all asked—by none other than Nathan Zuckerman.

"It's not just a story," Roth explains, "it's a story that is

(Continued on page 444)

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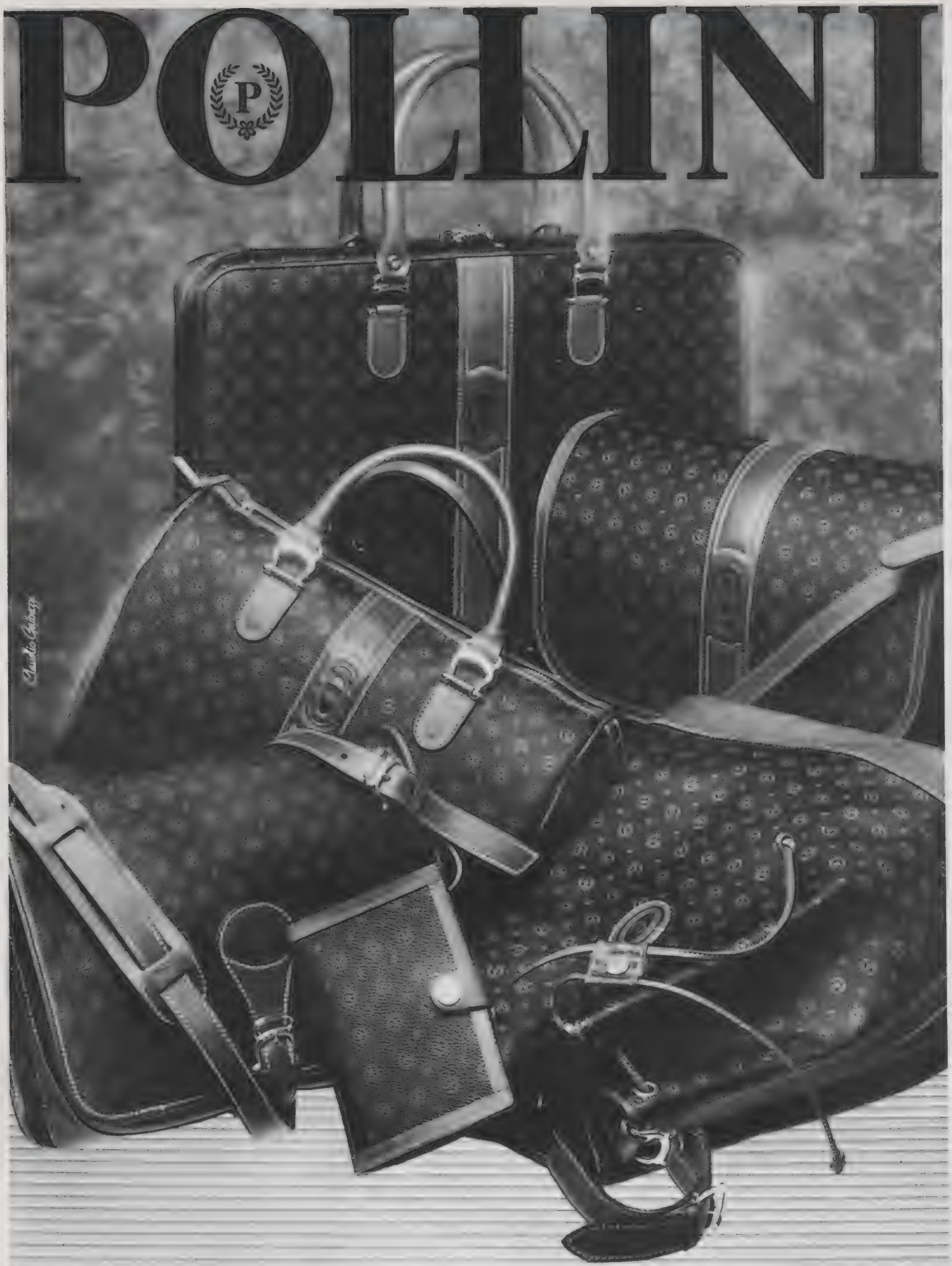

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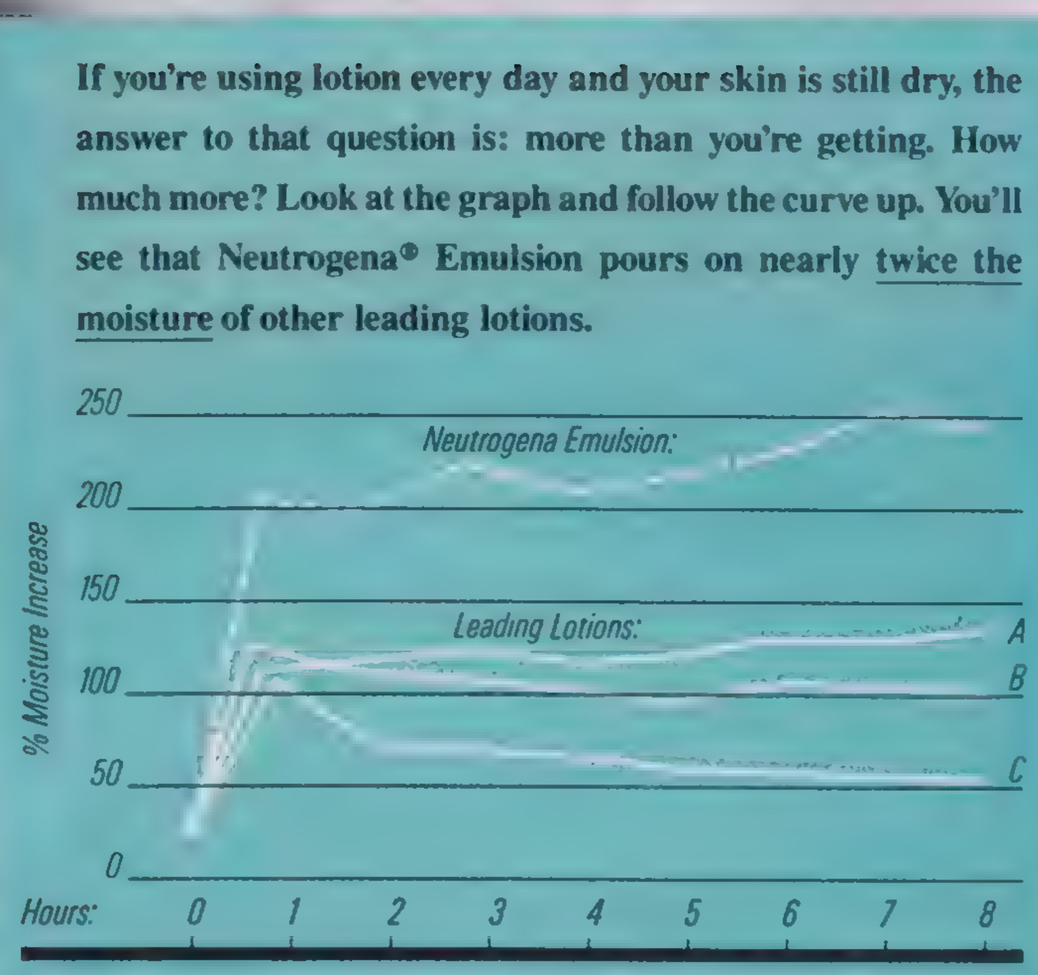


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# People...books

*(Continued from page 434)*

## *"I shouldn't have written 'The Facts.' What you want is 'The Dirt.'"*

challenged. That's part of 'a novelist's autobiography.' "

One question that's not answered is about psychoanalysis: though it is at the heart or the periphery of many of his novels, Roth's analysis rates only a line or two in *The Facts*.

"O.K.," he says when pushed. "You can tell the world this." Pause. "Yes, Roth was in psychoanalysis. In the early 'sixties."

"How long did you go?"

"A week," he says.

"Did you go every day that week?"

"No, I only went once."

"You don't want to talk about it."

After a remark about "you people [journalists] being as bad as we [novelists] are," he asks what I want to know.

"How long you went, how often you went, and if your analyst was a strict Freudian."

"How often did you go?" Roth asks.

I answer. Then he wants to know how much I paid. And whether my therapist had a foreign accent. When I finish answering his questions, he is silent for a moment.

"Hmm," he says finally. "You were overcharged." And offers nothing else about his own experience.

Roth frequently plays the gentle interrogator, asking an interviewer the same question he's just been asked. I hope that by offering such details, I might break the resistance of my subject. But by the end of the interview, I have replied to Roth's queries about my last two girlfriends, the frequency with which I use condoms, and my mother's life story—and he's told me little more than he wants to.

This fall, Roth is moving to New York, a city he has not lived in for almost two decades. "New York is a place where Claire and I can live," he says. He will also teach literature for the first time in ten years, at Hunter College, where he's been named distinguished professor.

"I've been hiding and working for ten years," he says. "I've finished a lot of work, but finally it can drive you crazy. It's a very austere life, very lonely. You get up in the morning; you have eight or ten hours ahead of you. So you take your time. If you've written a page at the end of the day, great. If you get it wrong in the morning, you have lunch and try again in the afternoon. Day after day, month after month, year after year, you get your work done.

"I'm a little out of it," Roth says. "I want to rediscover America. For the last ten years, I've been writing these Zuckerman books and I've been absolutely preoccupied. Eventually, it caught up with me, and I began to long for the unwritten world."

These kinds of statements feed into the charges of his critics, who say that no matter how beautiful a sentence Roth turns, no matter how vivid and funny his prose, his world has become smaller, narrower, reduced. His volumes about the writing life of Nathan Zuckerman, they say, are the use of a huge talent on a tiny canvas, a Baryshnikov dancing in a broom closet.

"These people will have to look elsewhere for their pleasure," he says. "Let them read Homer."

Is Philip Roth a Jew dancing on the head of a pin? Maybe. But that is the occupation of an angel. —DAVID LIDA

*("People" cont. on page 446)*

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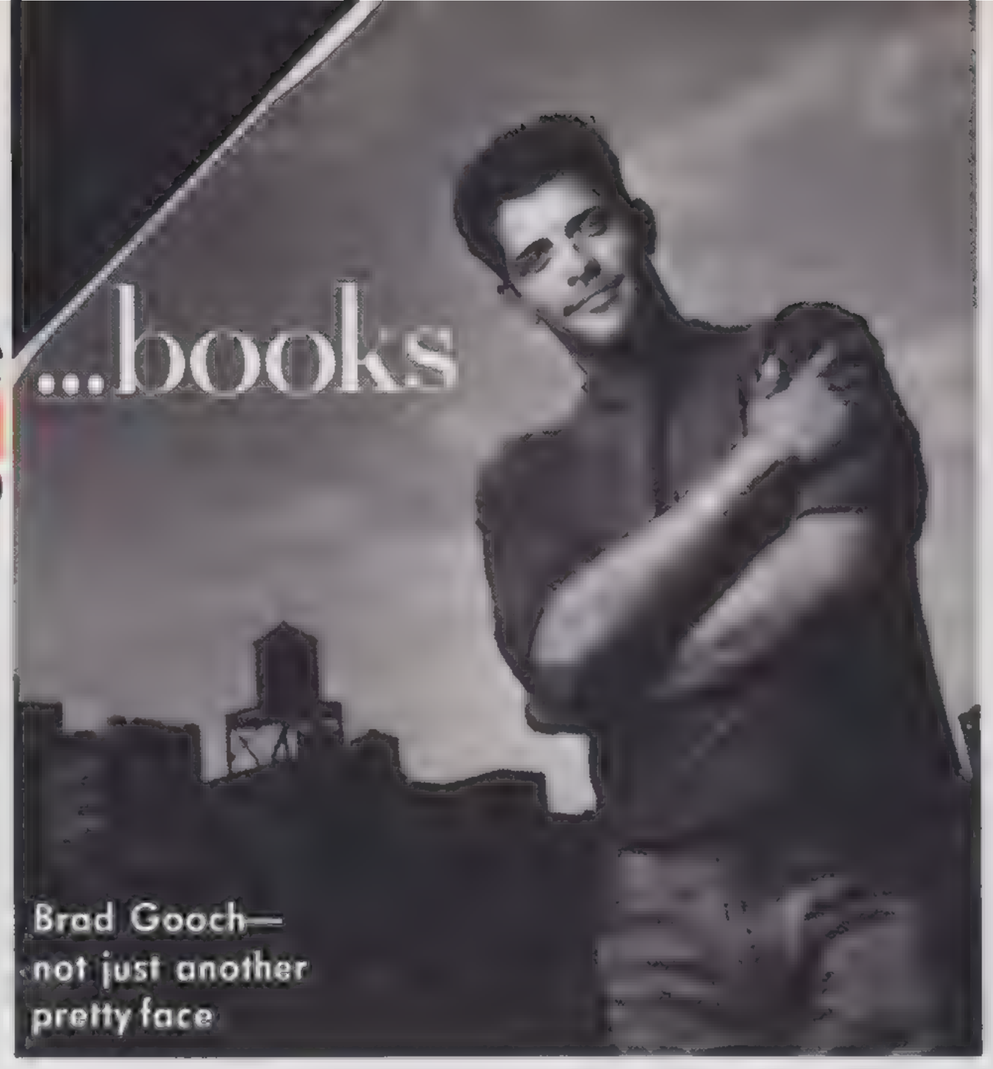
# People...books

(Continued from page 444)



Brad Gooch—not just another pretty face

## Model behavior

He's a young and gorgeous fashion model. But don't envy him till you've walked a mile, sockless, in his loafers. Being a human Ken doll can confuse a guy. Should he remain semi-attached to his girl? Is a job worth letting his mentor/buddy bugger him? Brad Gooch presents these questions, taking care to describe everybody's ensembles, in his first novel, *Scary Kisses* (Putnam's). A former model, Gooch evidently drew on his experiences to develop the book. Both he and the book's hero became models after being discovered, Lana Turner–style, in glitzless obscurity.

Now thirty-six, Gooch laughs about his *insalata* days posing in Milan. "I never liked having my picture taken. And I became increasingly gun-shy as it went on." What he wanted was to be a writer. The man who says of modeling, "It seemed like a throwback to high school," completed graduate school and received his Ph.D. in English literature from Columbia University.

Asked if the casting-couch homosexuality in his book has a parallel in fact, Gooch hesitates, then says, "Yeah, sometimes that came up." Modeling, he believes, "involves some kind of seduction going on all the time." Another occupational hazard was cocaine—for people in front of and behind the camera. These issues may not be as relevant today as they were when he was modeling, about eight years ago. His book is set then, in a world that glamourized drug use and knew nothing of AIDS. It's harder to locate the book's characters, an affectless and affected bunch who suffer from Late 'Sixties Foreign Movie anomie. The prose describing them is afflicted with periods, in a tic that breaks up sentences. For no apparent reason. Like this.

A character in *Scary Kisses* best sums up the book's possibilities: "You never know how Muzak will sound in the future. It might age. Like red wine." —T. GERTLER

## Anne Tyler's eccentric circles

Risking the rejection that a rhetorical question deserves, let me ask this: Where does Anne Tyler get the ideas for her novels? A restaurateur who caters to the lonely. A travel writer who hates leaving home. And now, in *Breathing Lessons* (Knopf)—in which Tyler again manages to put no distance between herself and some fairly bizarre characters—we get the epic saga of one day in the life of a nursing home aide: she sets out with her husband for a funeral (where the widow re-creates her wedding) and ends up, after the most picaresque of journeys, trying to reconcile her son with his daughter and his ex-wife (who's about to become a licensed electrolysis technician, having spent the requisite hours depilating a sponge). So it's not Ivan Denisovich. It's simply a wonderful, funny, truthful morsel of a book. —SUSAN BOLOTIN

("People" cont. on page 448)

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# People...books

(*Continued from page 446*)

Hellman says it best

## Lillian Hellman: portrait of the artificer

Lillian Hellman was a playwright, all of the time. When she wasn't peopling a stage with characters, she was peopling her life with them. Dashiell Hammett, the Dashiell Hammett the public knows at any rate, is her creation. So is the Lillian Hellman who was the pseudonymous saleswoman at Macy's and the Lillian Hellman who was the intimate of a woman called Julia and the Lillian Hellman who was the brave and noble witness of bombings in Valencia and Madrid. Peter Feibleman, her friend and lover, may well be her creation, too. In *Lilly* (William Morrow), his elegant "Reminiscences of Lillian Hellman," her dialogues with him are identical with her self-reported dialogues with Hammett. The subjects may differ (though not by much) but the tone is identical. There's not a word that isn't freighted with implication.

Feibleman met Lillian Hellman when he was ten and she, thirty-five. He was captivated. Twenty-five or so years later, he joined her for a summer at her Martha's Vineyard house. From then on they were never really out of touch. Feibleman, despite other loves and other lives, remained captivated. His book, a combination of letters and taped and remembered conversations, is a testament to their friendship and to an old woman's passion for a younger man.

Feibleman has a wonderfully disingenuous explanation for Hellman's mythmaking. "Lillian was in the process of dramatizing her life. She brought to the business of memory the art of fiction and she was beginning to forge for herself a new form. Because I was interested in what she was doing it never occurred to me at the time that people would take all the details of the story for literal truth, since it seemed so clear that she was fusing fact with fiction." Clear to Feibleman, maybe, but certainly not to those who saw her eyes fill during an interview in which she recalled the "Julia" she never knew.

Perhaps it isn't Feibleman's fault that some of his stories about his friend and benefactress (she left him the Martha's Vineyard house, half her royalties, "some cash") seem too good to be true. Like the one about how, sick in a Boston hospital, Hellman hallucinated about a visitor named Mr. Fini. (Fini—finis: get it?) Proximity to a remarkable mythologizer blessed with a remarkable narrative "voice" has tainted him for the reader.

But then again, perhaps it is Fiebleman's fault. "Before it's said by others," he writes, "let me say it for myself: some of this book is invention. Whether it rained hard on a certain day, how much time passed between this and that, which month someone gave a party. That kind of memory is seldom for me as specific as I've made it—the sense of a presence not always communicable in a canvas made up of snippets and patches, flashes of remembered time without any connections. You can't convey such a thing to another person. Instead, you want to extract from the roots of a friendship those essences that give a scent, a quality: a necessary perfume. You look behind you. And then with the straggly and dingy leftover threads you try to make something more than a fabric, you try for something of life, the only kind of life after death I happen to trust, the life that remains in the heart of the living."

"Oh no," the reader sighs. "Not again."

—MARY CANTWELL

(*"People" cont. on page 454*)

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**101 The International Fashion Mailorder House** brings you the hottest sportswear from the European fashion capitals. Shop for glamorous tops from St. Tropez, trendy sweats from Paris, comfortable pants from Rome. The most dynamic coordinated spring fashions from the "in" boutiques of Europe offered at affordable prices for you. **Le Catalog** will take you on an exciting full-color voyage through European fashion for Fall. One year subscription for **$3.00.**

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**103 Bloomingdale's By Mail.** For just **$3.00** you'll receive our spectacular 112-page Christmas Catalogue and a full year of fashion, home furnishings and gift catalogues. Plus, you'll get a $3 gift certificate as our holiday gift to you!

**104** The best of **Benetton** Fall/Winter women's, men's and children's fashions in all the colors of the world. Shopping made fun, fast, easy. One year subscription **$2.00** for the "United Colors of Benetton Catalogue."

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**106** This Christmas, select gifts as unique as the individuals on your gift list from the **Horchow** Christmas catalogues. From the antique vase any collector would prize to the dress that dazzles throughout the holidays. Shop by mail or toll-free phone for decoratives, fashion, fine linens, gifts, accessories, jewelry and collectibles. To receive a full year of catalogues, including our big holiday issues, send **$3.00.**

**107 San Francisco Music Box Company.** Hundreds of exclusive and unique music boxes from musical teddy bears and ceramic cats to jewelry boxes and musical Christmas ornaments. You choose the tune that makes your gift a very special one—over 300 tunes available. **$2.00** for a year's subscription.

**108 Gantos.** Sensational designer and name brand fashions with the emphasis on "casual elegance" for career, evening and at-home wear. 32-page catalog features sportswear, dresses, coats, special occasion wardrobes and accessories for the fashion conscious woman. Satisfaction guaranteed with exceptional customer service. Three issue subscription **$1.00.**

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**114** The colours of Autumn are the colours of Laura Ashley. Subscribe to **Laura Ashley by Post** and receive a full year of delightful fashion catalogues featuring designs inspired by the English countryside. You will also enjoy two colourful home furnishings catalogues and our festive Christmas 1988 Gift Catalogue. **$5.00** Refundable with your first purchase.

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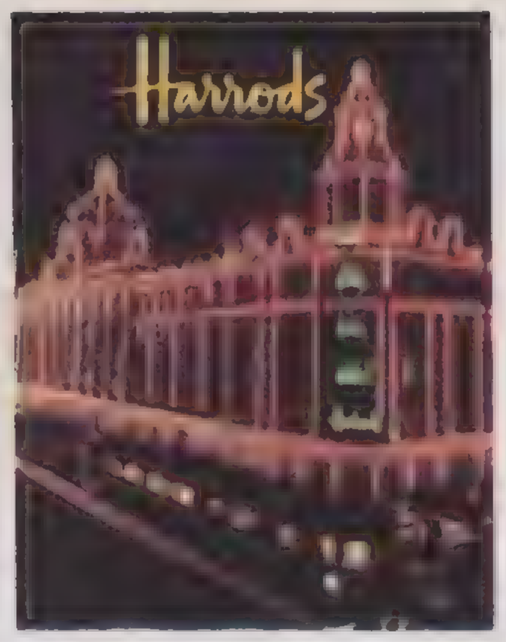



118 Harrods

121 Museum of Modern Art

124 Jonique

127 FreeStyle

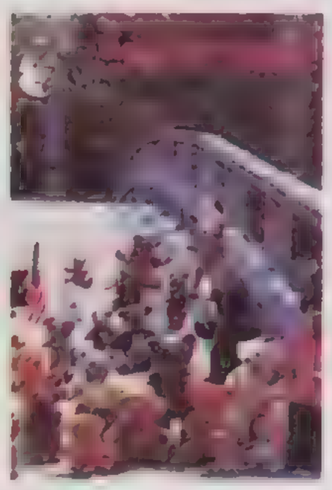
116 David Kay

119 Domestications

122 WinterSilks

125 SweetGrass

128 The Country Store



129 Bear-In-Mind

117 Signatures

120 Catalogue Revue

123 Lerner

126 Tannery West

**115 Chelsea Collection.** The Chelsea Woman delights in this catalog's appealing presentation of Missy fashions and accessories, in up-to-date, highly contemporary style. Offers a very wide selection crafted of better fabrics, yet superior values as well. Many articles and unusual interest, and not found elsewhere. One year **$2.00.**

**116 David Kay Catalog for Home & Garden.** Step into the only catalogue to feature such a large grouping of gifts and gardening aids for indoor and outdoor living. Create your own world of beauty or follow our gift-selection recommendations. We feature decorative ideas for entertaining and home furnishings, celebrating nature on every page. Accessorize indoor plants, tables, and outdoor garden or path. Many holiday gift ideas. One-year **$2.00.**

**117 Signatures.** Offers gifts of unique value from around the world. Each with its own esoteric appeal. From daily practicalities to once-in-a-lifetime luxuries including gifts, decoratives, fashion accessories, collectibles and much more all at our own truly unique values. All products are guaranteed. For a full year plus our Holiday edition send **$2.00.**

**118 Harrods,** The Most Luxurious Store In The World, reflects its prestige in its own magazine, an unrivalled blend of editorial combined with the ultimate in international shopping. The Fall/Winter edition brings you beauty, fashion and all the home comforts, the Christmas magazine is a wonderland of seasonal delights. USA orders are easily fulfilled. **$14.00** will reserve the two upcoming 1988-89 issues.

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**119 Domestications** Presents the very finest items from the world's leading manufacturers at the very lowest prices . . . not for just a season or a special day, but every day, all year round! Find fashionable linens for your bed, bath or table, all first quality, plus gifts for any occasion, all priced far below what you'd expect. **$2.00** for one year.

**120** The **Catalogue Revue** Coffee Table Edition is a beautiful 4-color book featuring over 100 fine catalogs. All for easy shop-at-home convenience! Fashion, home decorating, gifts, special interest, gardening, for the gourmet, collectibles, crafts & lingerie. You'll really enjoy this special edition. **$3.00**, 1-yr.

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**124** You're Worth It! Indulge in something truly exciting: **Joniqúe's** new 1989 full color lingerie calendar, with savings of up to 50%. Each new month offers an incredible special! Enjoy luxurious silks, ultra cool cottons, sensational nylons and the very finest leathers—available exclusively by mail order from Joniqúe. Send **$5.00** for annual subscription refundable with purchase.

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**126 Leather In Style!** When it comes to top quality leather and suede apparel, **Tannery West** is clearly first choice! Our full color catalog for Autumn/Winter 1988 is brimming with fresh, original and enduring designs for men and women. Featuring the best new short jackets, long coats, pants, skirts and dresses, and all bringing the essence of warmth and luxury to your wardrobe. **$2.00** for annual subscription.

**127 FreeStyle**—Fashion that breaks the rules—for her . . . for him. Super sharp styles, from dressy to laid-back, out-on-safari, to far out, as individual as you are. All with the comfort of today's lifestyle in mind. Hot clothes at cool prices! **$2.00** for 1 year.

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**130 Fashion Plus Newsletter**

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**To order, circle No. 130 on order form.**

**128 The Country Store** brings you delightfully different country frills and fancy fixin's!! Country lighting for every nook and cranny, punched tin switch plates, turn-of-the-century ice skates, hand-painted house signs, our special Country Store "bag lady," and a new dimension in shadow boxes. Personal service with prompt shipment. 32-page color catalog. **$2.00** for one year.

**129 Attention Bear Lovers!** Bear-in-Mind, the world's oldest and largest bear mail order house offers you the best in teddys, pandas, and koalas. Send **$2.00** for one-year subscription to our 48-page catalogue devoted to bears and bear related items & clothing for bear lovers of all ages.

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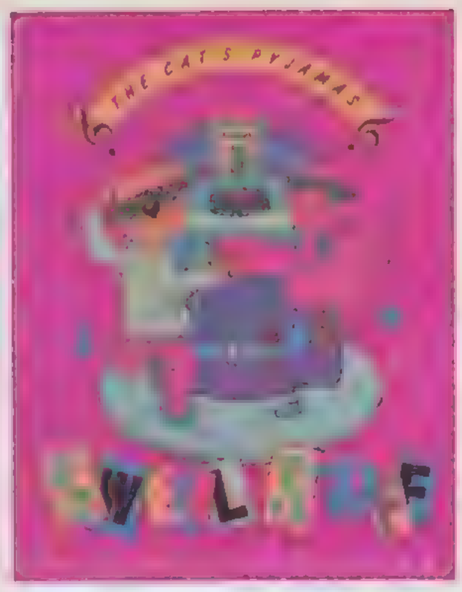
134 The Chef's Catalog




137 The Cat's Pyjamas

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144 Frederick's of Hollywood

132 Function Junction

135 Sweet Willy

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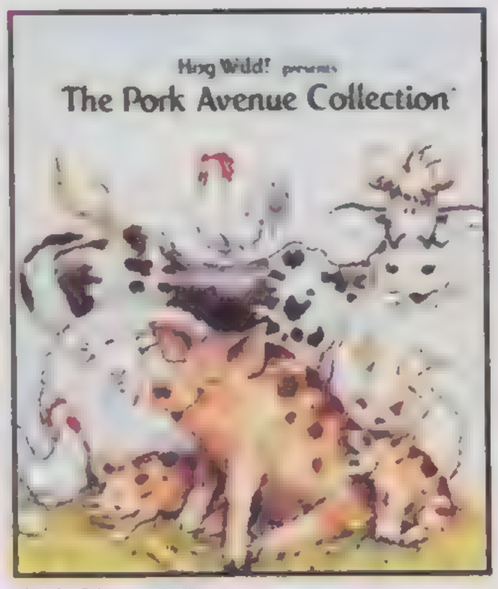
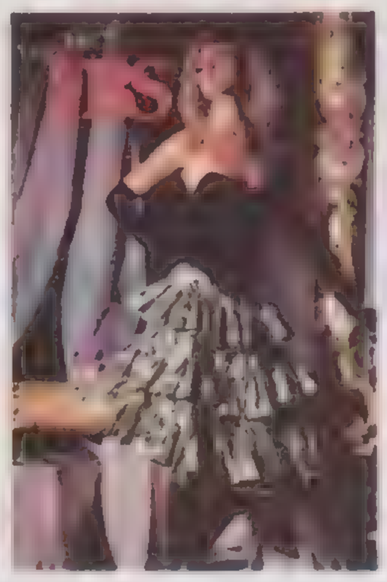



141 Hog Wild!

145 Great Coverups

133 Crate & Barrel



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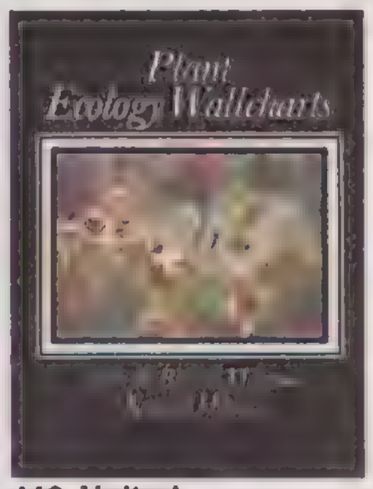
139 The Competitive Edge

142 Pineapple Grove

143 Beau Solay




146 United Communications

147 Plantation Reproductions

**131 Tapestry.** A catalog of exciting decorating treasures that can be in your hands with just a phone call! Turn any page and discover just what you may have been looking for, to accent a room, add storage space, light a corner, "make" a bedroom—or makeover a whole house or apartment. Current and traditional. One year **$2.00**

**132 Function Junction.** Finally, a place to find the exciting furniture, lighting, cookware, tableware and accessories for home and office you've seen in Metropolitan Home and Home Magazines! And you know what? Our prices are great. A year's worth of catalogs—hundreds of pages filled with ideas—One year's subscription **$2.00.**

**133** Colorful, unique, contemporary home furnishings accessories and gifts; many of them exclusive to **Crate & Barrel,** including dinnerware, cookware, stemware, barware, Christmas entertaining items and children's gifts. One year for just **$2.00.**

**134 The Chef's Catalog.** Cooking! Serving! Gift Giving! Over 1,001 fabulous finds from the four corners of the world for cooking, serving and holiday gift giving. Discover the most unique gourmet Kitchenwares catalog anywhere. Over 52 full-color pages, recipes too. Satisfaction guaranteed. 1 year **$2.00.**

**135 Sweet Willy Easy Casual Looks.** Terrific casual separates for juniors and misses are what the Sweet Willy catalog offers. You'll see colorful tunics and blouses, many with delicate touches of ruffles, embroidery and tucking. The sportswear is right on target this Fall, and the sexy dresses, lingerie and accessories will take you right through the year. Your year's subscription, **$2.00.**

**136 FBS:** The best of new looks, new designers, in a must-have collection that includes fashion-forward career dressing, great casual and weekend looks, unforgettable evening clothes, unusual accessories and shoes. Luxurious fabrics and leathers, high-impact styles and quality workmanship. **$2.00** for year's subscription.

**137 The Cat's Pyjamas.** Deco Goodies, Fifties Nifties, Cheap Chic Jewelry, Kit Cat Klocks, Pink Flamingoes, Gumby, Betty Boop, Lava Lamps, Cherubs, Dinosaurs, Flamingobilia, Godzilla, Neon, Sarsaparilla Deco Lamps, Nite Lites, Mugs, Tee Shirts, Pins, Earrings, Necklaces and Other Swell Stuff from the tacky to the tasteful. It's the one catalog you'll never want to throw away because it's as fun to read as it is to look at. **$2.00** for annual subscription.

**138 Persnickety's** new Color Catalog is a wishbook of romantic home decorations, curtain treatments, coordinating accessories, and antique reproductions, all with the special Persnickety look. You'll delight in the many new "one-of-a-kind" products added to our line. This lovely dreambook is a must for home decorating. **$2.00** for one year.

**139 The Competitive Edge** presents apparel and accessories for both the recreational and the competitive skier. Featuring items often described as high performance, form fitting, comfortable, insulated, European looking ... distinctive ... all with superior protection. Selections for men and women in all price ranges. Major brands include Descente, CB, Roffé, Sport Obermeyer, North Face, Ellesse and many others. **$2.00** for annual subscription.

**140 Swimsuit International** has the finest selection of contemporary swimsuits for women and men, plus sensuous lingerie and casual/evening wear. Send **$2.00** for one year subscription to our full color catalog, and as an added bonus, get $3.00 off your first purchase.

**141 Hog Wild!** presents the Pork Avenue Collection.™ You'll squeal (moo, cluck, baaa and quack...) with delight at our fun filled, full color catalog featuring hard-to-find gifts and sty-lish clothing for the hardest-to-please. We'll bring you all the swiner things in life. P.S. Our friendly service is faster than a greased pig. **$2.00** for year's catalogs.

**142 Pineapple Grove Imports** is The Island Fashion Catalog of the Florida Keys and wishes to announce its New Toll Free Order Line and faster shipping on many items. Spring Catalog introduces Richie's, Proline and La Blanca Swimwear, Seasuns Beachwear, Florida Keys Beach Club T's and Coverups, Hawaiian Jumpers, Panama Jack, Panama Hats, Men's Hawaiian Shirts and Shorts. Resort and Cruise **$2.00** for 1 year.

**143** Sexiest Swimsuits Ever! **Beau Solay** brings you designs right off the French Riviera: snakeskin, chamois, shimmering cire—the ultimate in originality. Flattering 1-piece swimsuits, seductive tops and bottoms for that perfect fit. We design with your body in mind **$2.00** for one year.

**144 Frederick's of Hollywood.** Full Color Fashion Catalogs. Exclusive designs—glamorous dresses, leisurewear, sportswear, sexy lingerie, unique bras, swimwear, hosiery, shoes, menswear and accessories. Send **$2.00** for a one year catalog subscription (10 issues) and receive $10 worth of gift certificates with your first catalog.

**145 Great Coverups.** Adored by decorators, these custom shades and accessories are available in a variety of fabrics and styles at prices you can't afford to miss. Color catalogue with exciting room settings, featuring balloon shades, duvets, dust ruffles, pillow shams, and tablecloths, perfect for contemporary as well as traditional interiors. Catalogue/swatches **$2.00** for 1-year.

**146** Educational & Decorative Posters. A wide variety of beautiful detailed wallcharts. Average size is 24" × 31". Ecology charts from British Museum, N.Y. Botanical Garden. Wildlife, herb charts, wildflowers, dinosaurs, many others. **$2.00** for annual subscription to our catalog, apply $3 to 1st order. **United Communications.**

**147** Our wood products are made of quality white pine. Each is individually constructed. When you purchase a **Plantation Reproduction** you have selected a hand-crafted replica of days gone by. Our products are made with care, so they can be shown with pride. One year subscription **$2.00.**

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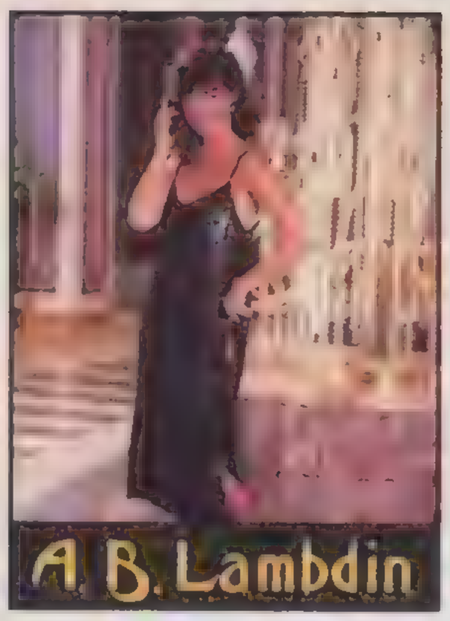


148 A.B. Lambdin

150 Leonard of Paris

152 International Catalog

154 Voyages

156 Sophisticated Intimates

149 Penn Station Express

151 The Farmer's Daughter

153 Sexy Lingerie

155 Night 'N Day

157 After The Stork

158 Premiere Editions

**148** Captivating fashions and holiday sparkle... **A.B. Lambdin** toasts the season with an enchanting collection of women's evening wear including dresses, pant sets and sequin tops. This special issue includes an exciting swim and resort section—Preview '89—featuring designer swimsuits and separates. Send **$2.00** today for a one year subscription—you'll enjoy excellent fashions, courteous service

**149 Penn Station Express.** Trendsetting fashions for work and weekend, from the New York Spring '87 Collection, tastefully accessorized from top to toe. Buy your entire wardrobe, from hats to shoes. Lifestyle, home decor, novelties and gifts. Many items not available in stores. Prices substantially below retail. One year **$2.00**.

**150 Leonard-Paris,** internationally recognized by their magical colors and enviable travel possibilities, the unique clothing collection of French designer Daniel Tribouillard known as the "Prince of Prints" and the originator of animal prints is gathered together in Leonard's luxurious fall catalogue—the collector's catalogue **$2.00** for subscription.

**151 The Farmer's Daughter** offers a Fall 1988 Color Catalog of Country Accessories featuring crafts by North Carolina Craftsmen. Select from a country sampler of rugs, pottery, shelves, lamps, tinware, baskets, miniatures, potpourri, and much more to add a distinctive country flair to your home. New!! 500 item Color Catalog 1-yr **$2.00.**

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**152 International Catalog Collection** Featuring world catalogs: China, crystal, collectibles, clothing, furs, jewelry, linens, decorator items, carpets and more. You'll enjoy great savings by buying direct from manufacturers, retailers and craftsmen in Denmark, Ireland, England, Hong Kong, Thailand, Germany, etc. Catalog **$3.00** for one-year.

**153 Sexy Lingerie** at 60% Off Retail, Guaranteed. We make "special purchases" from the biggest names in the sexy lingerie business (we can't mention their names here). You'll never pay full retail again! Order our annual subscription for **$2.00** and Save!

**154 Voyages Catalog.** America's premier sensual adult products catalog! More toys, vibes, creams, lotions, condoms, books, ideas, and wicked delights than ever before. Many new items this year! Voyages maintains its reputation as the classiest non-pornographic sensual catalog in America! Ideal for women and couples! Send **$3.50** for the next 2 issues.

**155 Night 'N Day Intimates** offers the most enchanting selection of delicate underlings, dreamy sleepwear & loungy leisurewear to suit the varied lifestyle of today's woman. A unique collection of tempting treasures that must be seen to be believed. **$2.00** for year's subscription.

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**156** Fulfill Your Fantasies with the lingerie that has been selected just for you. **Sophisticated Intimates** has assembled a collection of intimate apparel especially for today's woman. Full color catalog. **$2.00** for 1-year.

**157 After The Stork**—A sparkling collection of 100% cotton fashions for boys and girls from birth to age eight. Features a full selection of babycare items, including many baby gift possibilities. It's all topped off with the very best in children's records, tapes, books and toys. **$2.00** one year.

**158 Premiere Editions.** Excellent values in social, business, and leisure fashions. Everything for today's woman: dresses, shoes, sportswear, loungewear, intimate apparel, suits, accessories. This catalog showcases a wide range of petite and misses sizes. Many Made in U.S.A. items, and unique merchandise not available in shops. One year's subscription, **$2.00.**

**159 The Mary Engelbreit Collection.** Step into the world of Mary Engelbreit, one of America's best loved artists, whose drawings now grace tin boxes, gift bags and wrap, clothing, signed prints and much more. The Mary Engelbreit Collection brings together her complete line of gifts and greeting cards in one place. Send **$2.00** for a 1 year subscription.

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159 Mary Engelbreit

160 Sexy Shoes

161 Wisconsin Cheeseman

**160 Sexy Shoes** specializes in dainty, pretty shoes on 3½ to 4½ inch heels! Many styles & colors: Low factory prices from $35. Fast delivery, no back-orders! Full color catalog. 6 issues **$2.00**.

**161** Luxury foods in dazzling holiday packaging fill 104 color pages in **The Wisconsin Cheeseman's** new **FREE** catalog. There's gift magic in the fine cheeses, sausages, preserves, chocolates and more to order sent—with personalized greetings—anywhere. Catalog offers FREE gift with order. **$2.00** for annual subscription.

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DETAILS

# People...books

(Continued from page 448)

Jonathan Franzen's publishers claim his novel "changes the landscape of American fiction." Not quite—but it's a more than worthwhile addition.

## A go-for-broke first novel

*The Twenty-Seventh City*, by Jonathan Franzen (Farrar, Straus & Giroux), is a novel of urban machinations—ugly deeds and scurrilous deals based on hollow principles and pieties—set in the twenty-seventh city of St. Louis, a proud Gilded Age commercial center in 1870, a self-pitying has-been a hundred years later. ("The city looked to have awakened from the darker part of the century to find the hour not dawn but midday, with the Missouri sun beating mercilessly on the vacated areas....") But now it's 1984 or thereabouts, and St. Louis is due for a smashing makeover. The catalyst is an Indian woman who is appointed police chief—against the resistance of the old guard. The ensuing struggle encompasses espionage, drugs, terrorism, racial and sexual tensions, assault of every kind—physical, economic, ethical.

Franzen goes for broke here—he's out to expose the soul of a city and all the bloody details of the way we live. He can be wonderfully inventive, then unnervingly conventional; at times, as the confrontation between the dark immigrant-female schemer and the fair city-patriarch dreamer unfolded, I feared that a writer attuned to the multinational complexities of Salman Rushdie was veering toward the brute dualities of Robert Ludlum. But, no, Franzen has written a book of range, pith, intelligence.

—MARGO JEFFERSON

## Shorts

**Living Out Loud** (Random House): A collection of Anna Quindlen's nationally syndicated "Life in the 30s" columns—compiled, mercifully, before her third pregnancy. Perhaps hers *has* been a full life for a thirtysomething woman (running from feminism to stretch marks), but Quindlen makes leaps from personal experience to universal truth that shouldn't be allowed until sixty something.

**Story of My Life** by Jay McInerney (Atlantic Month-

("People" cont. on page 460)

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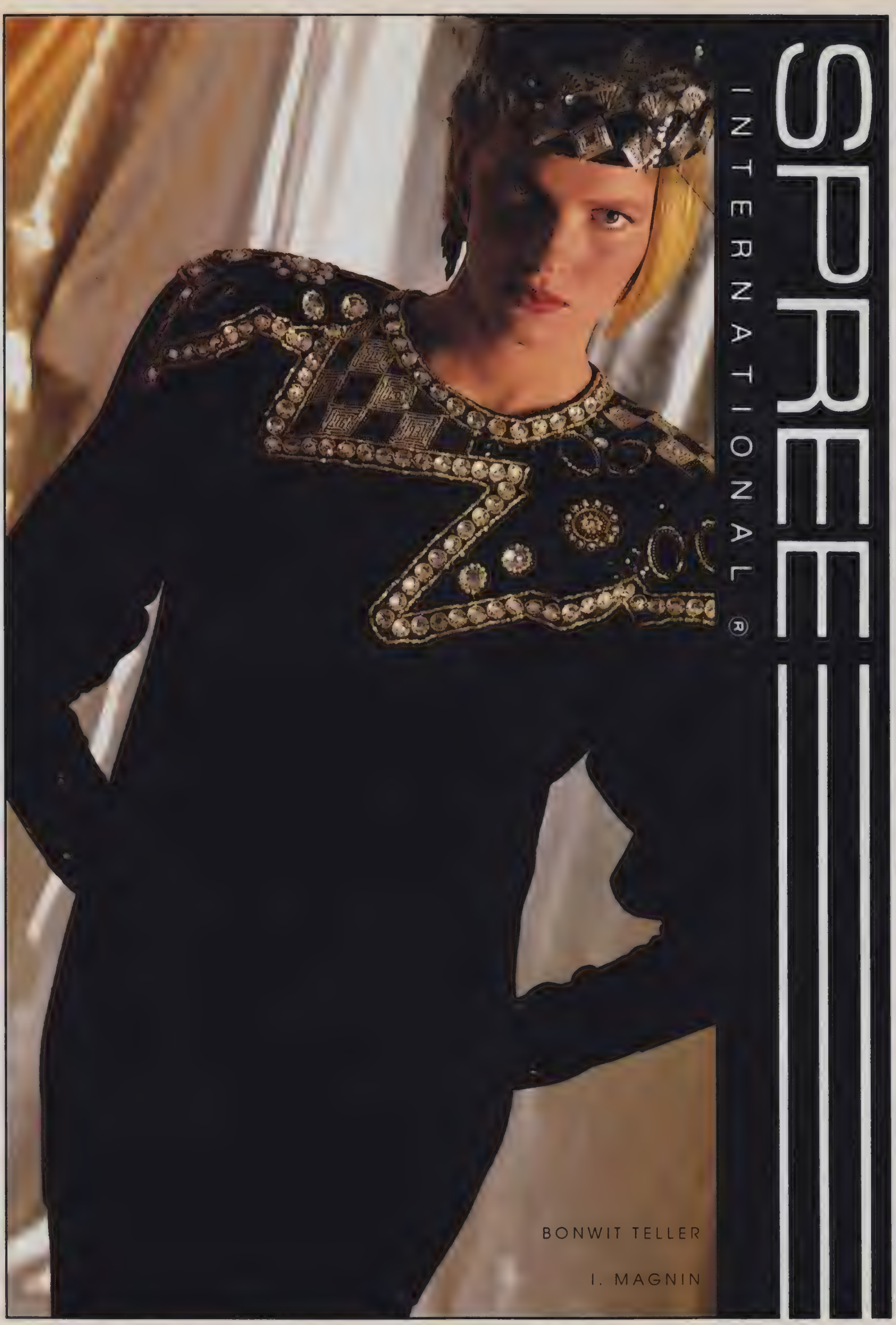

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# People...books

*(Continued from page 454)*

ly): So, I go, didn't we already read this guy's life story in *Bright Lights, Big City*? It's like, sure, so now he writes about a *girl* and expects us to read it again! A legend in his own mind.

---

**They Always Call Us Ladies: Stories from Prison** (Scribners): Headmistress-turned-inmate Jean Harris's self-righteous but riveting account of prison life, past and present, in the women's facility where she was sent in 1981 after conviction for the murder of Scarsdale diet doctor Herman Tarnower. Talk about bad food, lousy rooms, and neglected, anguished souls—not to mention the humbling of Jean Harris. What a way to treat a lady!

---

**Picture This** (Putnam's): Joseph Heller (a crotchety old twentieth-century novelist), writing about Rembrandt (a crass materialist with a painterly eye), doing a portrait of Aristotle (a philosophical old coot with a miserly soul, ruminating on Rembrandt's work) . . . oh well, it isn't easy reading, or even consistently entertaining. Still, pure renegade Heller—at best, as sharp (and thoroughly American) as Lizzie Borden's axe.

---

**Thinking AIDS** (Addison-Wesley): The AIDS virus as—odd as this must sound—food for thought. Mary Catherine Bateson (Margaret Mead's daughter) and Richard Goldsby prescribe thinking clearly about AIDS instead of fearing it, understanding how the virus acts on bodies and minds, and learning what an epidemic has to teach about justice, dignity, and interdependence. A detailed, humane, and beautifully reasoned book.

elissa Owen Nicole Ian Lauren Justin Conor Cait

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# horoscope

BY ROCKIE GARDINER

**SEPTEMBER'S ASTROLOGICAL WEATHER** Progressive ideas are exchanged on Labor Day, but it's primarily romance that's on everybody's mind until the fall equinox arrives. There's an urgency to attack the backlog of work before Mercury turns retrograde on the 28th. Money may be tight for the next four months—make major purchases before generous Jupiter goes into retrograde on the 24th.

**VIRGO August 23–September 22** A career opportunity or financial bonanza you hear about on Labor Day could materialize in the last week. Legal and partnership matters are sure to slow down while Mars is retrograde in your house of contracts. Be patient. Midmonth trust a fun-loving friend to rescue you—with theater tickets and a charming escort—from family obligations.

**LIBRA September 23–October 22** When your Venus ruler enters playful Leo on the 7th, you'll stop fretting over a relative. Mid-month an old friend helps turn an encounter with your ex into a quasi-pleasant experience. The last week is turbulent; co-workers are combative, confusion reigns at home, but lucky Jupiter increases your chances of winning the lottery.

**SCORPIO October 23–November 21** Labor Day brings an opportunity to curry favor with community leaders. Romantic feelings for a Leo, a Libra, or both, intensify mid-month when Venus contacts Mars and Pluto, your ruling planets. Make sure that a friend doesn't upset this delicate balance by spreading rumors in the last week.

**SAGITTARIUS November 22–December 21** It might take three months to discover how the solar eclipse on the 10th will affect your career. Be especially patient in the third week while Saturn creates obstacles at every turn. You'll be rewarded as the month ends when your Jupiter ruler bestows financial gains on you, your partner, your parents, even your boss.

**CAPRICORN December 22–January 19** Your spouse has greater sympathy for your artistic and spiritual yearnings; don't shut him out. Mid-month, while your Saturn ruler entangles you in tedious details, you might feel overwhelmed by responsibilities. Take a weekend hiatus out of town to assess your personal priorities and rekindle romance.

**AQUARIUS January 20–February 18** On Labor Day, your Uranus ruler breathes new life into tabled projects. Midmonth a business associate can help you secure a line of credit or an insurance policy. Venus in your house of partners makes your spouse more generous, but you're still liable to fight over money as the month ends.

**PISCES February 19–March 20** The Virgo solar eclipse changes your focus for the year to business and marital relationships. At work you might have to choose between greater independence or increased responsibilities. When your Neptune ruler changes direction, the future could appear rosier than it is; avoid hasty decisions.
*(Continued on page 468)*

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# horoscope

(Continued from page 464)

**ARIES March 21–April 19** At work, an articulate new employee vies for your attention, office rumors fly, and before the month is out, your boss might renege on a promise. Investigate thoroughly before choosing sides. You become less anxious over your love life mid-month when Venus, in your house of pleasure, gives your Mars ruler a psychic massage.

**TAURUS April 20–May 20** The next three months may be spent planning a gala celebration or Christmas excursion. You can't help but flirt around the 15th when Mars sends warm vibrations to your Venus ruler; just be prepared for your partner's jealousy that weekend. Ask for a raise before Jupiter turns retrograde on the 24th.

**GEMINI May 21–June 21** An escape to a new place over Labor Day can provide the fresh experience you'll need to handle another family problem. Your partner may seem withdrawn mid-month and unwilling to assume additional responsibilities. After your Mercury ruler turns retrograde on the 28th, you'll have three weeks to sort out personal relationships.

**CANCER June 22–July 22** The new moon can initiate a three-month study program or sales campaign. Be kind to your boss on the 15th—it could help you when tempers flare in the last week. Illusions about your partner fall away after Neptune moves forward on the 18th; parental pressure may result in a confrontation on the 30th.

**LEO July 23–August 22** It could take months to resolve a financial matter undertaken around the 11th, when your sun ruler is eclipsed. Your rebellious child or a long-distance lover may disrupt party plans around the 17th. Performers may also suffer a setback at this time. Depend on good luck in finance in the last week—just beware of con-artists.

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M.M. Cohn, Little Rock

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Bullock's, Los Angeles
The Colony, San Leandro
Goldman's, Oakland
Gottschalks, Fresno
Helft's, Los Angeles
J.W. Robinson's, Los Angeles
Windsor, Los Angeles

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G. Fox, Hartford
Seasons, Derby

**FLORIDA**
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Gayfer's, Clearwater
Georgiana Ungaro, Winter Park
Jacobson's, Winter Park
Jarrod's/ The Vogue, Jacksonville
Maas Bros., Tampa
Miss Martha of Ft. Lauderdale, Ft. Lauderdale
Petunia Patch, Palm Beach Gardens
The Port Hole, Marathon
Royal Viking Lines, Miami
Walt Disney World, Lake Buena Vista

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Alvin's, Atlanta
C.C. Enterprises, Rome
Jo-Ann Shop, Marietta
Phoebie's, Decatur
Plaza Sports, Atlanta
Rich's, Atlanta
Side Street, Atlanta

**HAWAII**
Liberty House, Honolulu

**ILLINOIS**
Carson Pirie Scott, Chicago
Evans, Chicago
Four Seasons, Tuscola
H.H. Goldfinger, Northfield
Leather & Lace, Hazel Crest

**INDIANA**
Laura's Side, Kokomo
L.S. Ayres, Indianapolis
L. Strauss, Indianapolis
Peg Ann's Boutique, Nashville
The Persimmon Tree, French Lick
Rosalee's, Hammond

**KANSAS**
Kay's Fashions, Kansas City

**KENTUCKY**
Dawahare's, Lexington
The Fair Store, Somerset
Krista's Corner, Paducah
The Smart Shop, Pikeville
Sonwood's, Harlan

**MAINE**
The Lily, Ogunquit
Tavecchia, Portland

**MARYLAND**
Hecht Co., Owings Mills
Macy's, Baltimore
Macy's, Owings Mills
Nickel's, Owings Mills

**MASSACHUSETTS**
Blake's, Springfield
Charles Kay, Worcester
Elizabeth Rose, Andover
Filene's, Boston
Hattie's, Chelsea

**MICHIGAN**
Alvin's, Novi
Crowley's, Detroit
Green's Apparel, East Lansing
Hayes St. Clair, St. Clair
Hudson, Detroit
Roger's Dept. Store, Wyoming
Wolf Corp., Southfield

**MINNESOTA**
Dayton's, Minneapolis

**MISSOURI**
Arthur's, St. Louis
The Body Shoppe, Dexter
The Body Shoppe II, Poplar Bluff
Famous Barr, St. Louis
The Jone's Store, Kansas City

**MONTANA**
Hennessy, Billings

**NEBRASKA**
J. Braggs, Lincoln

**NEW JERSEY**
Bernie's, Clifton
Bobbi Lazar, Livingston
B.Z. Fashions, Linden
Irma's Needleworks, Hackettstown
Jolie Femme, Springfield
Leisure & Lace /Ceasar's Hotel & Casino, Atlantic City
Macy's, Bridgewater
Macy's, Paramus
Rowe-Manse Emporium, Clifton
Wecht's, Pompton Lakes

**NEW MEXICO**
The Finish Line Boutique, Ruidoso

**NEW YORK**
Abraham & Straus, Brooklyn
Bloomingdale's, New York
Chappel's, Syracuse
Country Sophisticates, Monsey
Feder's, Yorktown Heights
Garber's, Staten Island
Hancy's, Bronx
Jahne's, Olean
Kassel Bros., Middletown
Lichter's, New City
Pari Boutique, Forest Hills
Pari Boutique, Riverdale
Romar, Brooklyn
Shelly's Boutique, Vails Gate
Sweezy's, Patchogue

**NORTH CAROLINA**
Belk, Selected Stores
Burand's, Morganton
Joy Marie, Wilmington
South's, Boone
Tally Ho Clothier, Gastonia
W.H. Hundon's, Shelby

**OHIO**
Carlisle's, Ashtabula
Compliments, Cleveland
Fashion Town, Mayfield Heights
Higbee's, Beachwood
Kelly Kitt / Lota Kelly, Cleveland
Lion's Store, Toledo
Martin's Town & Country, Cincinnati
May Co., Cleveland

**OKLAHOMA**
Rothschild's, Oklahoma City

**OREGON**
Meier & Frank, Portland

**PENNSYLVANIA**
Dry Goods, Springfield
Four Seasons Boutique, Pittsburgh
Hart's, Fox Chappel
Hess, Allentown
Hornes, Pittsburgh
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Macy's, King of Prussia
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Smart Shop, Lock Haven
Strawbridge & Clothier, Philadelphia
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Edith's Dress Shop, Dayton
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Goldsmith's, Memphis
The Highlander, Jackson
Kemp's, Dyersburg
Nancy Lynn's Fashions, Knoxville
Shop For Pappagallo, Kingsport

**TEXAS**
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Atrium Boutique, Galveston
Colbert's, Dallas
Country Casuals, Brownsville
Dillard's, Fort Worth
Foley's, Houston
Foley's, Dallas
Frost Bros., San Antonio
Gilbert's, El Paso
Inspirations, Dallas
Miller's, McAllen
Parisien, Beeville
The Popular, El Paso
R.E. Cox, Waco
Richter's, Laredo
Skibell's, Lubbock

**VIRGINIA**
Adam & Eve, Cedar Bluff
Adam & Eve, Vansant
Alber's Leather, Arlington
Carlton Ltd., Fredericksburg
The Famous, Portsmouth
J & J Fashions Inc., Rocky Mount
Leggett, Chesapeake
Leggett, Lynchburg
Leggett, Norfolk
Leggett, Virginia Beach
Levy's, Charlottesville
Macy's, Tysons Corners

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Leggett, Bluefield

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Hamilton, Berlin
The Waterfront Shop, Fontana

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Petite Shophisticates, Nationwide

**ARIZONA**
Miriam's, Phoenix
Sherris of Scottsdale, Scottsdale
Victoria's Fashions, Lake Havasu City

**CALIFORNIA**
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Faye's of Montrose, Montrose
Madonna Inn, San Luis Obispo

**CONNECTICUT**
Cooper's Dress Shop, New Haven
Long & Short of It, Old Saybrook
Petities Ltd., Avon

**FLORIDA**
The Cricket Box, St. Petersburg
D'Jonas, North Miami Beach
Petite Shop, Vero Beach
Rheinauer's, Winter Haven
Sporty Lady, Destin

**GEORGIA**
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**ILLINOIS**
Blair Fieldings, Barrington

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La Petite, Shreveport
Ma Petite, Baton Rouge

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The Foxy Lady Boutique, Vestal
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Lord & Tann, Latham

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**PENNSYLVANIA**
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**TEXAS**
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Abbreviations, Houston
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**ARKANSAS**
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Elegant Lady, Sacramento
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Macy's, San Francisco
Rose of Sharon, Anaheim Hills
Shan Klayter, Aptos

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Audrey Jones, Windsor
Nella's Nook, New Milford
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Macy's, Paramus
Pennington's, Short Hills

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Bloomingdale's, New York
Bonwit Teller, New York
Botticelli, Tonawanda
Charisma, Brooklyn
Effie's Collection, Forest Hills
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Macy's, New York
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# Health

BY MELVA WEBER

## New breast-cancer guidelines

Now, recommended standard treatment for early-stage breast cancer will include, after primary treatment by surgery or radiation, additional treatment with drugs or hormones. Vincent T. DeVita Jr., M.D., director of the National Cancer Institute (NCI), has announced that three NCI-funded studies show that the additional treatment improves disease-free survival rates for women whose cancers have not spread to their lymph nodes. "Women with early-stage breast cancer and their physicians should consider adjuvant chemotherapy, hormonal therapy, or both, following the primary treatment," says Dr. DeVita. The NCI has notified cancer specialists and cancer organizations across the nation about the study findings. Because there are recognized risks and added costs in adjuvant treatment, the NCI urges each patient to discuss her treatment options with her physician.

## Bone risk with thyroid hormones

**Thyroid hormones are some of the most commonly prescribed medications for women; and because it has been generally believed that there's little risk in young patients, the hormone may be given in much higher than normal dosages. But now doctors are being asked to use caution in administering L-Thyroxine because it may increase risks of osteoporosis and reduced hipbone density. Terri L. Paul, M.D., and colleagues at the University of Massachusetts Medical Center in Worcester tested women treated with thyroid hormone for at least five years, and found they had as much as 13 percent less hipbone density than comparable women not treated with thyroid.**

**In comment in *The Journal of the American Medical Association*, David S. Cooper, M.D., of Johns Hopkins University School of Medicine in Baltimore, urges great care in selecting thyroid hormone dosages, adds that the whole concept of therapy for benign thyroid disease may need reevaluation.**

## Treat fibroids by nose?

*Using a nasal spray to administer a synthetic hormone has proved effective in shrinking uterine fibroid tumors for easier removal by surgery. What's more, in premenopausal women the nose-spray hormone treatment offers the possibility of avoiding surgery entirely, since the tumors tend to recede with menopause. Nafarelin, which is a synthetic form of gonadotropin-releasing hormone (GnRH), shrank most of the fibroid growths in eleven women, in a study at the University of California, San Francisco. Four patients had tumor surgery following nafarelin treatment; in all cases the shrunken fibroids were removed more easily and with less blood loss than usual, said the UCSF research team in a report in the "American Journal of Obstetrics and Gynecology." Team leader Robert Jaffe, M.D., cautions that, without surgical removal, fibroids will regrow when nafarelin is stopped and menstrual cycles resume. "We're probably not going to cure fibroids with nafarelin alone, but I think its real value is in pre-surgery treatment and for women near menopause."*

## Post-op shakes unmasked

Violent, uncontrollable shaking after surgery is the frightening experience of about half of the patients who undergo procedures under general anesthesia. For years, doctors assumed their patients were reacting to lying in a cool operating room and receiving cold fluids and gases; but researchers led by Daniel I. Sessler, M.D., of the University of California, San Francisco, found post-surgery shaking is not normal shivering owing to cold but an abnormal reflex triggered by the anesthetics. In effect, the drug wears off in the spine while the brain is still asleep. The resulting muscle jerking can raise heartbeat and blood pressure, pull apart incisions and damage surgical repairs. The best treatment is similar to that for normal shivering: warming the skin quickly with a heat lamp. Covering the patient after shaking begins is much less successful, says Dr. Sessler.

## Blood pressure: an upbeat update

*Encouraging news of gains against sickness and death from high blood pressure, along with some revised treatment recommendations, comes from the Joint National Committee on Detection, Evaluation, and Treatment of High Blood Pressure. A progressive treatment approach called "stepped care" has brought major reductions in both incidence and mortality. Committee chairman Aram V. Chobanian, M.D., points out that it is now medically possible to lower blood pressure in almost every hypertensive patient.*

*The expert panel, appointed by the National Heart, Lung and Blood Institute, issued its fourth report, an update from 1984, providing medical treatment standards.*

*Among the new recommendations:*

- *For some patients, starting with non-drug treatment; reducing weight, limiting sodium and alcohol, stopping smoking, adding exercise and, possibly, biofeedback and relaxation techniques.*
- *Four drug options for initial drug treatment: diuretics; beta blockers; calcium antagonists (new); angiotensin-converting enzyme inhibitors (ACE inhibitors), also new.*
- *When drugs are used, lower initial doses than recommended in 1984. Step-down therapy for drug withdrawal after blood pressure has been controlled for some time.*
- *Reduce patients' alcohol intake still further to no more than two drinks per day. (Earlier recommendations allowed three to four drinks per day).*

Health

# TO TEST?... or too many tests?

BY ELLEN SWITZER

More than ten billion medical tests, from the very simple to the highly sophisticated, were performed on patients in the United States during the past year—an astounding forty tests for every man, woman, and child in this country. In 1987, these procedures cost patients, insurance companies, and taxpayers an estimated $100 billion, about 20 percent of the amount spent on *all* medical care in this country. It is no wonder, then, that experts in public health are beginning to ask: "Are all these tests really necessary?"

Tests, in order to be considered worthwhile, must meet a certain risk-cost-benefit ratio. In other words, they must yield sufficient accurate diagnostic data to warrant the time spent on them, their potential health hazards, and the money they cost. Increasingly, American doctors find that many tests don't meet that standard. In the spring of 1987, the American College of Physicians developed guidelines, in conjunction with Blue Cross and Blue Shield, the nation's largest insurer, for determining when certain tests are necessary. A spokesman for the insurance group said that, according to their findings, about 20 percent of all diagnostic tests performed were unwarranted.

Patients rarely question the necessity of a test suggested by doctors. Indeed, they often *demand* more tests. Apparently healthy persons who have come in for a routine checkup often will not trust their doctor's judgment as much as they do a mechanical process, complete with computer print-out. Patients believe that tests are infallible while physicians, being merely human, are not. Actually, doctors learn more about a patient by taking a good medical history and doing a physical examination than they do from any mechanical method. One medical study recently showed, for instance, that standard blood and urine tests contribute less than 1 percent of the information that is useful to the average diagnosis.

Physicians, too, tend to lean on testing procedures, often not to learn anything substantial about the patient but to protect themselves against potential malpractice suits. The American Medical Association has reported that one of the most frequent causes for litigation is a physician's alleged failure to diagnose a problem.

One fact that might, perhaps, encourage patients to curb their demand for more testing is the knowledge of how inaccurate some of these procedures really are: often patients are told they have abnormalities that are not really there. More than half of all commonly used medical tests have an accuracy rating of 80 percent or less, which is considered poor by specialists in this aspect of medical practice. For instance, gallbladder X-rays, for which patients swallow a dye-containing pill (which, incidentally, may produce an allergic reaction), have an accuracy range of only 13 to 30 percent, according to *The Patient's Medical Guide to Medical Tests* by Cathey Pinckney and Edward R. Pinckney, M.D. (*Facts on File*). On the other hand, a gallbladder ultrasound test, which requires no dye and no X-rays, is 97 percent accurate. Yet, many physicians still use the X-ray.

**Many of the tests that have proliferated in current medical practice are inaccurate, uncomfortable, even dangerous. When should we insist on an alternative?**

Does all this mean that we should avoid having routine screening tests recommended by our physicians? Of course not. Many of the tests that are used as part of a health checkup are not only useful but frequently life-saving. However, a patient might wish to ask if a simple procedure might not be tried first (a needle rather than an incision biopsy for a tumor, for instance). Also, records can be sent from one physician's office to another's, so that tests, especially X-rays, are not needlessly repeated.

As of 1987, the FDA had approved more than fifteen hundred medical tests, with more coming on the market every month. Many of these tests are highly sophisticated and exceedingly useful. Through such techniques as nuclear scans, computerized axial tomography (CAT scans) of the head and body, and various chemical tests, it is now possible to examine every part of our insides almost as easily as it is to diagnose a skin abnormality. However, most of these tests are not part of the average patient's medical experience. They are used in exceptional situations, when simpler tests do not produce an adequate diagnosis, and are mainly available in major medical centers.

While new and brilliant testing methods are making newspaper headlines every

month, public health experts are still finding it difficult to persuade the average individual to measure his or her own health by such simple methods as getting on the scale regularly, doing breast or prostate-gland self-examinations monthly, and persuading their physicians that they want only those tests that are really necessary to assess their medical situation.

Here are some of the routine tests that most of us are frequently asked to take, and the information experts feel we should have about them:

## CANCER

**Mammography:** The American Cancer Society has for many years recommended that women with no symptoms and no breast cancer in their family have a so-called baseline mammogram between ages thirty-five and thirty-nine. From age forty to forty-nine, women should have mammograms every one to two years. All women over fifty should have a mammogram annually.

However, a 1987 study indicates that *annual mammograms may benefit a younger group of low-risk women as well.* It was found that annual mammograms were detecting very tiny cancers in women between forty and forty-nine; presumably as a result, the death rate from this disease among these women dropped drastically. Many physicians are now recommending annual mammograms for women over forty.

The risk of creating cancers through repeated X-rays has been almost eliminated in recent years, since the newer mammography machines emit considerably lower doses of the rays. Mammograms are usually accurate. However, there may be a flaw in a film, or a technician may have taken the picture too soon, or the patient may have moved just as the camera clicked. In that case, the physician may ask that the mammogram be repeated.

Mammography also can produce a 10 percent false-*negative* rate. It may not even pick up fairly large lumps that can be felt either by the patient or her doctor. Therefore, regular mammography should be accompanied by continued self-examination, as well as a manual breast exam done by a physician.

Cost for mammography can vary from about $40 in some screening clinics to more than $200 in some private offices. It should include reading of the film.

**Breast Ultrasound:** In recent years this test has received a good deal of media attention, since it does not employ X-rays but supposedly harmless sound waves; it is used most often to help determine whether a breast lump is malignant. Its accuracy rating is much lower than mammography's, and its findings usually have to be confirmed by a biopsy.

**Breast Biopsy:** When there is suspicion of cancer, a biopsy to confirm or eliminate its presence will be recommended. Most biopsies are now done under local anesthetic in a hospital outpatient clinic or in a doctor's office. Frequently, a needle biopsy, rather than one that requires the excision of a small part of the breast, is sufficient. Physicians may disagree over biopsy results, especially when the abnormal area is microscopic. Again, when in doubt, get several opinions before undergoing any further surgery.

Many women regularly develop lumpy breasts, especially just before the onset of their menstrual periods. Some such women have had numerous biopsies, even though the tests keep turning out negative. Most physicians now feel that this kind of chronic condition does not warrant a surgical probe, unless there has been a distinct change in a lump from one month to the next.

**Breast Self-Examination:** This test has received only positive reviews. The vast majority of potential breast cancers have been discovered using this method. (See page 488 for more information.)

**Pap Smear:** The Pap smear itself carries no known risk. The cost for the test, usually not including the visit to the physician's office, is $10 or more. (See sidebar, *right*.)

**Fecal Occult Blood Test:** This is a screening test for symptomless people, which can *(Continued on page 480)*

# The pap test: can you trust it?

The Pap test has dramatically reduced the toll of cervical cancer on American women—cutting deaths by at least 50 percent since it was introduced forty years ago. But Pap screening, as it is currently performed, fails to detect about one of every three precancerous conditions: thirteen thousand women will develop invasive cervical cancer this year, and seven thousand will die from the disease. The question is, how many of these women are receiving inaccurate lab reports?

According to a report in *The Wall Street Journal*, a large percentage of Pap tests are read by high-volume cut-rate laboratories where technicians are often given financial incentives to read as many as two or three hundred slides a day—four times the maximum number recommended to maintain a low error rate. Although experts have long been aware that the false-negative rate in many laboratories is higher than it should be, the problem seems to be deepening at a time when

## Doctors now see more precancerous conditions in young women

doctors are seeing an increase in precancerous conditions in young women.

Most doctors now use a spatula or cotton swab to sample tissue from the endocervix (the area most prone to malignancy); but studies have shown that using a small endocervical brush could improve sample quality and so increase the rate of cancer detection. But some researchers feel it may be time to replace the Pap. One test that has received attention is the cervigram. Basically a high-magnitude photo of the cervix, the cervigram seems to detect more precancerous conditions than the Pap test, but it also has a high false-positive rate. A cervical biopsy is the only way to distinguish between a false and a true positive.

Despite the Pap test's failings, experts concur that it is still the best method for detecting early-stage cervical cancer. The rapid spread of HPV infection—a genital wart virus—has made it especially important for sexually active women to keep up with routine tests. "Not all women who get an HPV infection will develop cancer, but we now believe that most women who get cervical cancer have had an HPV infection at one time," says Kenneth Noller, M.D., professor of obstetrics and gynecology at the Mayo Medical School, in Rochester, Minnesota.

How often does a women need a Pap test? Recently, the American College of Obstetrics and Gynecology and the American Cancer Society agreed that a woman should have three annual Pap tests, starting at age eighteen, or younger if she has been sexually active. If all three are normal, the test can be done less frequently, on a doctor's advice. ACOG still recommends a yearly Pap smear for women with any of these common risk factors: more than one sexual partner or a partner who has had more than one partner; prenatal exposure to diethylstilbesterol (DES); or sexual activity before eighteen. Don't assume a Pap test is normal because you haven't heard otherwise; telephone to ask for results. —JUDITH SCHMID

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# Health

*(Continued from page 477)*
be begun at home, to find traces of blood in the stool that cannot be seen by the naked eye. The specimens are returned to the physician's laboratory for assessment.

If blood is found, further investigation is necessary. Half of the specimens that test positive reveal cancer or, in most cases, simple polyps. (Polyps have to be investigated and usually are removed, since they may turn malignant.) The other half reveal conditions that may be much less serious, such as hemorrhoids.

The cost of the kit is less than $10; it is often given to the patient as a part of a routine physical checkup.

**Sigmoidoscopy:** The American Cancer Society recommends that persons over fifty have this examination every three to five years after they have had two normal yearly exams. When there is a history of colon or rectal cancer in the family, an annual test should definitely be considered.

Many patients dread this test, which, although not really painful, can be uncomfortable and embarrassing. However, it does pick up early asymptomatic cancers, and has saved many lives.

Costs vary—usually from $100 and up.

## HEART DISEASE

**Blood Lipid Tests:** Elevated blood cholesterol levels are a major risk factor for heart disease. Recent government studies have suggested that blood tests for this fatty substance be started by age twenty, perhaps even in childhood or adolescence. If levels are found to be even moderately high, dietary changes are recommended; if they are high enough to put a patient at risk, medications to lower them are now available.

The blood test is simple, risk free, and usually costs less than $50. However, it has a very high potential for inaccuracy. Often what the patient has eaten just before taking the test can influence the results. Different commercial laboratories, given identical samples, have often come up with completely different results. Many physicians feel that in the absence of other risk factors, patients who suddenly show elevated cholesterol in a blood test might ask to have the test repeated before cutting fat intake to extremely low levels, and certainly before taking any special cholesterol-lowering medication that may have unpleasant side effects.

**Electrocardiogram (ECG, EKG):** There is considerable controversy over whether this test is useful for people who have no symptoms of heart disease, although it is frequently given as part of a routine health checkup at prices from $20 to $100. If there are implications of disease, further testing is done in a hospital setting.

**Angiography (or Arteriography):** This is a test used to determine the condition of arterial blood vessels. In brain angiography, the dye is injected through a catheter into the neck arteries and X-ray pictures are taken of the circulation of the brain. In coronary angiography, the dye is injected by catheter through the coronary arteries and the heart into the aorta. Angiography is also performed on the arteries leading to the lungs. This test is a major procedure that has to be done in a hospital or a surgical center. It is almost always recommended before open-heart surgery.

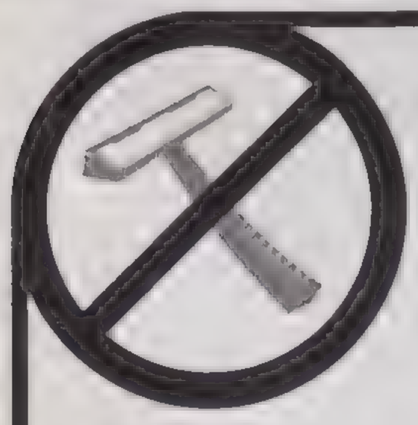
The procedure is expensive and somewhat risky. The dyes used are radioactive, which carries some risk; and complications can occur for a variety of other reasons, including a patient's allergy to the injected dye, and plaque loosened from the sides of the arteries forming free-floating clots in the blood stream. The cost can range from $1500 to $2000.

Many experts feel that this is one of the medical tests that is prescribed much too often. Public health experts say that, considering the expense and the risk, a second opinion might be in order before a patient authorizes this test.

A newer form of arterial X-ray, digital substraction angiography (DSA), is now available at a few major medical centers in the United States. It is done without catheters, and therefore avoids some of the major risks of the older variety of arterial X-rays. Patients may want to ask their physicians about the availability of this test in or near their communities.

## GLAUCOMA

**Tonometry:** This test measures the pressure inside the eye to screen for glaucoma, a disease that, if unchecked, can cause blindness. People over thirty-five, especially those with *(Continued on page 486)*

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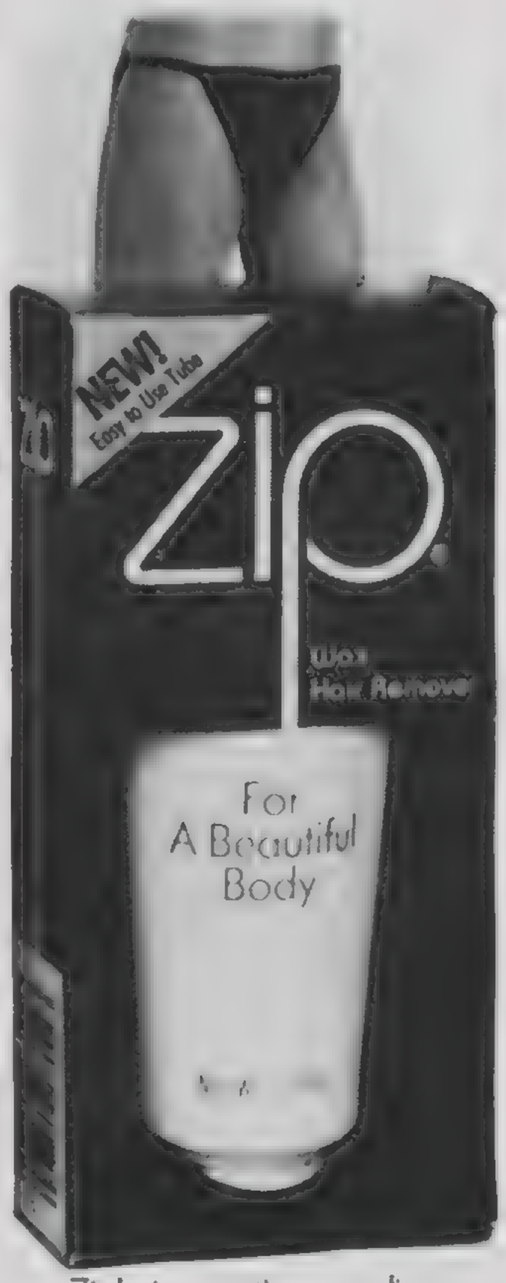


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# CATALOGS U.S.A.

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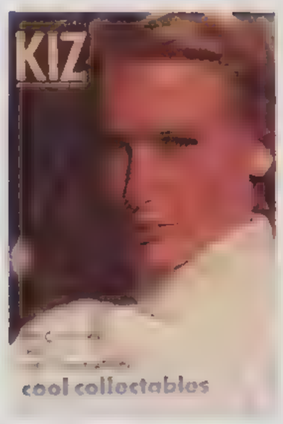


**2. HOW TO GET KIZZED.** If you've never been Kizzed, now's the time. Kiz is a full line of European-designed coordinated fashions and accessories that are exciting, playful and romantic. The Fall 1988 Kiz catalog lets you be adventurous on the weekends or during the workday. Free Kiz catalog.

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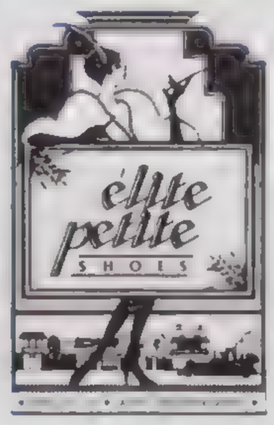


**4. PETITE FEET?** Elite Petite offers the largest selection of ladies designer shoes and boots for the petite lady...sizes 2-5 1/2, widths AAA to Wide...Contemporary to Classic. Satisfaction Guaranteed! $2.00 (Refundable with first order.)

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## NATURALIZER.
Soft Shoes

**8. NATURALIZER SHOES.**
Naturalizer Shoes by mail or phone. Experience the ease of buying Naturalizer Soft Shoes without leaving your home. We specialize in hard to fit feet, widths AAAA to D, lengths 3 to 12. Our new full color catalog has been designed especially for you. Receive a $2.00 gift certificate to use on your first order! $2.00.

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**10. BOEHM.** The famous van Gogh painting inspired this magnificent Boehm Blue Iris. Colorful catalog contains 40 more museum quality sculptures of birds, flowers, animals. Send $3.00.

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WOODBURY, NY
**Moi Le Chic**
WOODMERE, NY
**Bette B**

# Health

*(Continued from page 480)*
diabetes or a family history of glaucoma, are at highest risk and should have this test every two to three years. An ophthalmologist will usually charge from $40 to $75 for a complete eye exam that includes the glaucoma test.

## PREGNANCY

**Fetal Ultrasound:** Some physicians routinely do this test on their patients, usually in the twentieth week of pregnancy. A National Institutes of Health consensus panel, however, concluded that the test should not be done unless there is a known risk of abnormality or the gestational age of the fetus is uncertain. There is no known risk in the test, and the cost is about $200.

**Amniocentesis:** This test determines whether an unborn child is suffering from birth defects such as Down's syndrome. The test does not detect all potential birth defects. It will, however, tell the parents the sex of the baby. The test is recommended when a couple is at high risk for genetic disorders that can be detected in the amniotic fluid, or when the mother is thirty-five years or older.

Amniocentesis is usually performed in the sixteenth or seventeenth week of pregnancy. A needle is passed through a woman's abdomen into her uterus (under local anesthetic), and a sample of the amniotic fluid is removed and analyzed. The test is generally considered safe, but since there is a slight chance of triggering a miscarriage, the test is not recommended just to find out the fetus's sex. The cost ranges up to $1000.

**Chorionic Villus Sampling (CVS):** This newer test for fetal abnormalities involves the insertion of a catheter through the vagina and cervix into the uterus. A small tissue sample is taken by suction and analyzed. The test can be done earlier than amniocentesis (at eight to nine weeks of pregnancy) and, until very recently, was considered safe. However, studies released last November in Europe, especially a large study in Holland, seem to indicate that chances of miscarriage with this test are somewhat higher than originally thought.

## ALLERGIES

The number of allergy tests being performed in recent years seems to be decreasing. Allergy tests involve applying minute quantities of suspected substances to the patient's skin in a variety of ways (scratch, injection, or patch). If the patient is sensitive to a given substance, a skin reaction will take place. The tests are often inconclusive, as well as expensive; they may occasionally even be dangerous. A patient may have an extreme, anaphylactic reaction, which is a medical emergency. This occurs in less than one in two thousand cases, but many physicians still don't want to take the chance.

The newer, so-called RAST (radioallergosorbent test) tests the patient's blood samples against various potential allergens. It eliminates the risk but is less accurate than skin tests. It is also expensive, sometimes costing $200, with no definitive results to report.

Finally, allergies can change. In recent years allergists have tended to give medications to relieve symptoms, often without pinpointing the allergens themselves.

**Doctors can learn more from a good medical history and physical than they can from any mechanical test**

AGENCY: DUNLAE & COMPANY PHOTOGRAPHER: LISA POWERS

NORDSTROM BONWIT TELLER

# Health

## Women and breast self-examination

Most women—three out of four, in fact—don't examine their breasts every month. We know we should. The doctor reminds us; the American Cancer Society reminds us; frequent mentions in the media remind us. But, for a variety of reasons, we resist this simple, quick, no-cost, painless, and quite possibly life-saving procedure. Although we might assume that college-educated women in their twenties and thirties would be highly conscious about their health, their record on breast self-examination (BSE) is only marginally better than that of non-college-educated women, according to a 1987 Gallup Poll conducted for the American Cancer Society. If you ask women and experts in the field why women don't do BSE, one of the most common answers is fear. "What I don't know can't hurt me," a friend said, even though she knows perfectly well that, especially in this case, it can.

Experts, like ordinary women, realize that doing BSE means looking for trouble. Jimmie Holland, M.D., chief of the psychiatry service at the Memorial Sloan-Kettering Cancer Center, in NYC, points out, "Women don't want to rock the status quo. Looking for something abnormal when you feel perfectly well implies that something may be wrong. There's not only denial that anything could be wrong, but a form of magical thinking: If I don't look for it, it won't be there."

For women who have had some prior association with breast cancer—for instance, a mother or friend who died from it—the fear and denial can be even more potent. "Those women may feel they'd just as soon be dead," says Dr. Holland. "They'll say, 'I wouldn't want to be treated. I'm going to die from it anyway, so why bother?' "

Some women simply forget most of the time. The Gallup poll, which found that only 23 percent of women examine their breasts monthly, discovered that about half examine their breasts at least three times a year and 74 percent do so at least once. Some women may find it difficult to touch their own breasts because of taboos or embarrassment.

Another reason that women commonly offer for not doing BSE is that they don't know what they're looking for. Selig Strax, M.D., a breast surgeon and the medical director of the Guttman Breast Diagnostic Institute, in NYC, says, "Some women may find self-examination confusing because they think their breasts *always* feel lumpy. Nevertheless, it is imperative that they check for changes in lumpiness."

"It's not enough to know you have to do it," says Dr. Holland. "You have to know *how* to do it." The responsibility for teaching BSE clearly lies with medical professionals. "You have to take time with every patient," says Dr. Strax. "At Guttman, we teach BSE as part of every examination. We stress that it's not *what* she feels that's important; it's what she feels that she didn't feel before."

Kathleen Mayzel, M.D., a Boston breast surgeon affiliated with the Faulkner Breast Center and instructor in surgery at Harvard Medical School, concurs: "We tell all our patients, 'Look for a change, feel for a change.' Women say, 'Everything feels like a lump.' We tell them, 'You're not looking for a lump; you're looking for something that wasn't there the last time. And if you do find something, wait one cycle and see if it goes away, because it probably will.' If she does find something and you've told her that, she'll be able to deal with it better."

Is BSE really so important in the age of mammography? "Absolutely," says Dr. Strax. "Women can get a false sense of security from mammograms. Eighty-five percent of all breast cancers are still found by the patient. And 10 percent of all known breast cancers never show up on a mammogram, even though we can feel them. The thrust is to find something as early as possible. We can cure over 90 percent of those tiny cancers with only minimal surgery."

The fact is that with BSE, regular clinical examination, and mammography the chance of finding that small, still-curable cancer is improved, and the cure rates are excellent. But when the cancer is allowed to grow beyond a certain point, the survival rates are poor. For all women, overcoming fear and uncertainty and doing regular BSE is, literally, vital.

—ANDREA BOROFF EAGAN

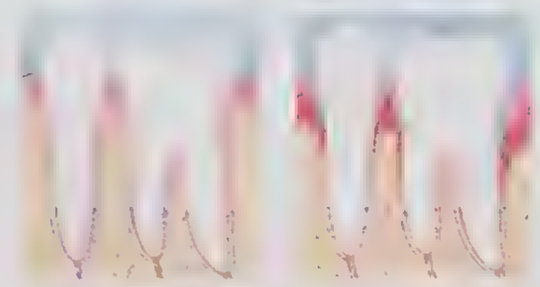
# Bleeding Gums Are No Laughing Matter.

When your gums bleed, chances are it's not because you brush your teeth too hard. More likely, it is a sign of gingivitis—the early and reversible stage of gum disease. Left unchecked, gingivitis can lead to more serious stages of gum disease. And gum disease is the leading cause of adult tooth loss.

The good news is that with proper oral care, gingivitis can be prevented. And now there is a new toothpaste that actually helps reduce gingivitis associated with plaque: Check•Up® Gingival Toothpaste with SN4X™ Fluoride.

## How Gingivitis Develops.

Most gingivitis starts with plaque, an invisible film of bacteria that constantly forms on your teeth. Plaque converts sugars and starches into acids and other by-products. Over time, this process



*1. Healthy Gums* *2. Gingivitis*

*3. Periodontitis* *4. Tooth Loss*

can cause the tender, swollen bleeding gums associated with gingivitis. If not controlled, gingivitis can advance to periodontitis, a more serious form of gum disease that only a dentist can treat.

If your gums bleed easily, or are red, swollen and tender, you should get yourself to a dentist.

## As Simple As 1-2-3.

Follow these three basic rules and there's very little chance that you will be troubled by gingivitis.

1. Brush thoroughly at least twice a day with Check•Up Gingival Toothpaste and a soft-bristled brush.
2. Floss every day.
3. Have regular check-ups and follow the advice of your dentist.

## New Check•Up Gingival Toothpaste With SN4X Fluoride.

Check•Up Gingival Toothpaste is something new. It not only helps prevent cavities, but has been clinically proven to help reduce gingivitis and bleeding gums associated with plaque.* And the fresh mint taste makes regular use a pleasure.

## When You Can't Brush, Chew.

Even the most diligent of us can't always brush after meals. For these occasions, we recommend Check•Up plaque-fighting gum. It effectively helps remove plaque when there's no time to brush.

Every year people are becoming more aware of the dangers of plaque and gingivitis. Check•Up is pleased to offer a toothpaste and a plaque-fighting gum specifically designed to do something about it.

*Data on file.

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# mind Health

BY CAROL TAVRIS, Ph.D.

## Heavy mental—thinking yourself thin

Everybody has a "value system," a hierarchy of ideals, such as wisdom, happiness, and security. Some years ago, Milton Rokeach, Ph.D., developed a method that allows people to identify and rank their own values. People's highest-ranked ideals are so powerful, Rokeach found, that when confronted with evidence of a conflict between values and behavior, it is the behavior that people change.

Now Shalom H. Schwartz, Ph.D., and Netta Inbar-Saban, Ph.D., of the Hebrew University of Jerusalem, have applied Rokeach's method to, of all things, weight loss. They first confirmed that people who succeeded in losing weight were more likely than unsuccessful dieters to appreciate wisdom, self-control, and beauty above happiness, pleasure, and a comfortable life. The researchers then randomly assigned eighty-four overweight men and women to one of three groups: treatment through "value self-confrontation," general discussion, and a nontreatment control. Each group also received a sensible diet to follow.

The self-confrontation group ranked their own values, compared them with the values of the previous group of successful and unsuccessful weight losers, and discussed why different values might lead to different motivations in losing weight. This group lost more weight than the other two during the two-month program and maintained their loss for another year. Confronting people with their own values, Schwartz and Inbar-Saban suggest, makes it difficult for them to find rationales for failing to act consistently. And informing people of the values of their role models (successful dieters) disarms them of the excuse that "No one can live up to their ideals all the time."

## Why women talk "baby talk" to men

**Lovers often speak baby talk to each other—in fact, they often call each other "baby"—and their voices change noticeably. Joann M. Montepare, Ph.D., at Brandeis University, and Cynthia Vega, Ph.D., at Wellesley College, found that when women speak to their boyfriends, in contrast to their casual male friends, their voices become higher-pitched, softer, more relaxed and pleasant—like the speech of women who are talking to children.**

**In their study, a group of people listened to tape recordings of the women's conversations and evaluated the voices. The listeners rated the women who were talking to boyfriends as being more approachable and sincere—but also more submissive and scatterbrained. The women themselves were aware that their voices became more "babylike," "endearing," "girly," and "even slightly whiny" when they talked with their boyfriends.**

**Women consciously manipulate their voices for specific results (from expressing affection to appearing deferential), Montepare and Vega conclude. As one woman noted, she spoke in a "cutesy" tone to show her boyfriend that she did not feel the need to "always appear confident and in control" when she was with him. Talking baby talk to one's man may be a way of saying, "You're the boss."**

## Normal hypochondria

*Everyone occasionally has unexplained physical symptoms; everyone occasionally interprets them as a certain sign of dread disease. But hypochondriacs make of these normal worries a way of life.*
*In "Hypochondria: Woeful Imaginings" (University of California Press), Susan Baur, Ph.D., explores the nature and history of this ancient disorder, the "delusion of disease" that has claimed such a notable list of victims—Kant, Darwin, Tennyson, Sara Teasdale. Hypochondria is not a single disorder but a response to many kinds of troubles. Some hypochondriacs obsess about their bodies and apparent symptoms; some are phobic about developing a specific disease; some are wrongly convinced they are already ill.*
*Most provocative is Baur's exploration of the "mild" hypochondria prevalent in American society—"irrational health worries that affect so many people that not to be preoccupied seems bizarre." Our culture, she notes, actively endorses "weight-watchers' hypochondria" and "fitness hypochondria." We don't think it odd if a woman weighs herself once or even twice a day, but we would consider it a "disorder" if she checked her tongue daily for signs of tongue cancer.*
*Hypochondria stems from three sources, Baur believes: the body (some people may be unusually sensitive to physical symptoms and changes), social pressure (as in fitness mania), or psychological stress.*
*What hypochondriacs share, however, is the inability to assess their problems realistically and the need to substitute physical failures in their stead.*

## Power: who's better at it, men or women?

Although there are certainly sex differences in the *distribution* of power, David G. Winter, Ph.D., of the University of Michigan observes that studies have consistently failed to find any differences between the sexes in the *desire* for power. The one difference Winter does find is that, among men, power motivation is more likely to be expressed with what he calls the "expansive, profligate impulse"—drinking, drug use, physical and verbal aggression, gambling, and exploitative sexuality. This doesn't mean that women never do these things, Winter hastens to add; it means that when they do, power is not their main motive.

Where does this impulse come from? The power motive may take one of two forms: "egoistic dominance" (attention-seeking, using dominance to control) or "responsible nurturance" (being supportive, using dominance to do good). Winter theorized that children who get "responsibility training"—as in caring for younger siblings—should be less "profligate" in their power motives than children who do not.

Indeed, Winter found that men and women who had younger siblings—or who were now parents—were far more likely to express "responsible," positive power than the controlling or dissolute kind. Girls, Winter observes, tend to get more responsibility training than boys, so the apparent sex difference in "profligate power" may simply reflect differences in learning to look after others. Perhaps this should be taken into account when contemplating who we want in power.

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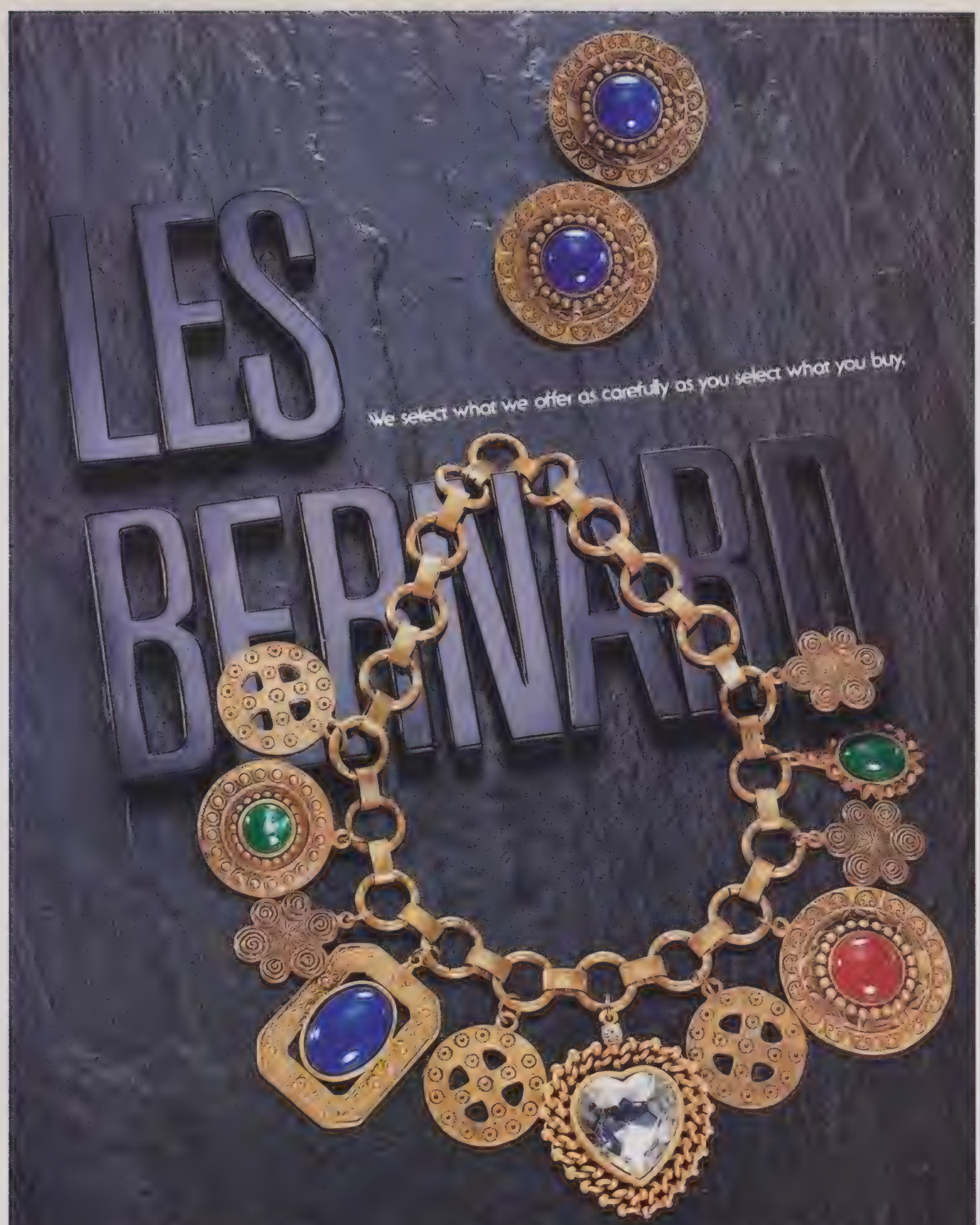


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ELEANOR P BRENNER

# Well-being

## In the air . . .

Our dying lakes and forests attest to the devastating environmental effects of air pollution; but impact on human health is more insidious and difficult to measure. Many experts believe that reducing airborne toxic substances could be an important step toward prevention of many cancers and respiratory diseases. Meanwhile, Congress and the Environmental Protection Agency (EPA) continue to debate how to spend the few available environmental dollars. Here, some pressing issues:

- Under the new "right to know" law, certain industrial facilities must provide communities free access to information about toxic chemicals they release; but the information is being offered in a vacuum because the EPA now has enforceable standards for only a handful of air pollutants. The EPA objects to new legislation before Congress that would step up the standard-setting schedule, pleading lack of funds and impracticality of enforcement.
- Efforts continue to curb *carbon monoxide* and *ozone*, now at harmful levels in many cities. Under proposed laws, economic sanctions would be imposed on cities that fail to meet EPA standards.
- The EPA recently declined to reduce acceptable air levels of *sulfur dioxide*—a move suggested by environmental groups to protect people with respiratory problems—claiming that existing standards were adequate.
- To ease the devastating effects of *acid rain* on fish and mammal life, experts agree that *sulfur and nitrogen* from burning of fossil fuels (by power plants, factories, automobiles) must be reduced; but progress on legislation to reduce emissions is sluggish because the current administration, along with certain congressional factions, believes the amendments would stymie industry.

## Birth-control news

Dissatisfaction with existing birth control methods—the Pill, condoms, and diaphragms—has spawned continual investigation into new contraceptive options.

This year, that research has begun to pay off: a controversial new copper intrauterine device has been approved by the Food and Drug Administration (FDA); a condom for women has been developed; and recently the FDA approved the distribution of a new barrier contraceptive, the cervical cap, a thimble-size rubber device that fits snugly over a woman's cervix to block passage of sperm.

Women's health advocates say that approval of the cap, which has been in use in Europe, is long overdue. Doctors agree that the cap offers women a safe, effective birth control option; but they warn it is *not* for everybody.

"Some women may find the cap too difficult to insert, either because their fingers are too short or the vagina is too deep to allow access to the cervix," says Louise B. Tyrer, M.D., vice president for medical affairs, Planned Parenthood Federation of America. "And because the cervical cap comes in only four sizes, some women's cervixes may be too small, large, or misshapen."

The cervical cap, says Dr. Tyrer, is a good option for women whose vaginal muscles have relaxed and can't easily retain a diaphragm (sometimes the case after childbirth). The cap's advantages over the diaphragm: its snug fit enables a woman to have multiple acts of intercourse without reapplying spermicide each time; and it can be worn for twice as long as the diaphragm—up to forty-eight hours. "When used with a spermicide, the cap is about 90 percent effective—almost as effective as the diaphragm," says Dr. Tyrer. During preliminary trials, cap users were concerned about dislodgement of the device and were more likely to have difficulty removing it. For these reasons, experts recommend that to maximize protection against pregnancy, a woman's partner wear a condom during the first few weeks of cervical-cap use; women should check with their physicians to ensure they're using the cap correctly.

One long-term concern: some studies have shown that women who use the cervical cap are more likely to have abnormal Pap smears and signs of cervical dysplasia (abnormal cell development) than non-users. For this reason, the FDA is requiring surveillance studies.

*("Well-being" cont., page 496)*

JEFFREY SMITH/Woodfin Camp & Assoc

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# Well-being

## A dose of humor

Just as stress and negative feelings may impair one's immune system, it may be possible that positive, laughter-inducing emotions could actually boost immune functions.

Almost a decade ago, Norman Cousins claimed in his book *Anatomy of an Illness As Perceived by the Patient* that a dose of comedy helped to relieve his pain and boost his recovery from a degenerative spinal disease; his "self-treatment" may not have been far off the mark. In a Texas Tech University study, laughing at Bill Cosby reduced pain about 20 percent in volunteers; laughter, in fact, proved to be as effective in pain control as relaxation.

"Laughter stimulates internal organs, helps reduce blood pressure, and promotes relaxation," says William F. Fry, Jr., M.D., a Stanford Medical School psychiatrist who's been studying the physiology of laughter for more than three decades. He adds that laughter also reduces certain immune suppressors in the blood.

In other studies, volunteers who had just watched comedy films experienced increased levels of immunoglobulin A (IgA), an antibody that's linked to fighting upper respiratory tract disease, while viewers of serious films showed little or no changes in IgA levels.

Similarly, research suggests that people who regularly use humor to cope in everyday life have significantly higher levels of IgA in their saliva than others. In one study at Canada's University of Waterloo, which rated people on their senses of humor, those who received higher scores in that category were found to also have higher levels of IgA and IgG (also an immunoglobulin).

"It is entirely reasonable to suppose that positive emotions such as good humor could influence pain and immune function," says Robert Ader, Ph.D., director of the Division of Behavioral and Psychosocial Medicine at The University of Rochester Medical School. "Whether that influence could affect the onset or progression of disease remains to be determined."

## Kicking the habit

Recent events have added extraordinary momentum to the nation's anti-smoking movement. Three months ago, cigarette makers suffered their first defeat in a liability suit brought by the family of a smoker who had died of lung cancer: for the first time, a jury found that cigarettes were, at least in part, responsible for a smoker's death.

Meanwhile, there has been increasing recognition of the hazards of secondhand smoke: At least forty-three states and more than three hundred municipalities nationwide have put into effect laws that restrict smoking in public places; and more than half of the country's major corporations have instituted smoking policies.

Another important development: the Surgeon General's latest report on smoking labeled nicotine a powerfully addicting drug. The report, which is based on the findings of more than two thousand smoking and health studies, helps to explain why forty-seven million Americans continue to smoke.

Recent surveys indicate that many smokers would *like* to kick the habit: 77 percent of smokers in a 1987 Gallup poll said they wanted to quit. And in a 1986 survey conducted by the U.S. Office on Smoking and Health, 65 percent of smokers said they had made at least one attempt at quitting; 81 percent said they would kick the habit if there were an "easier way."

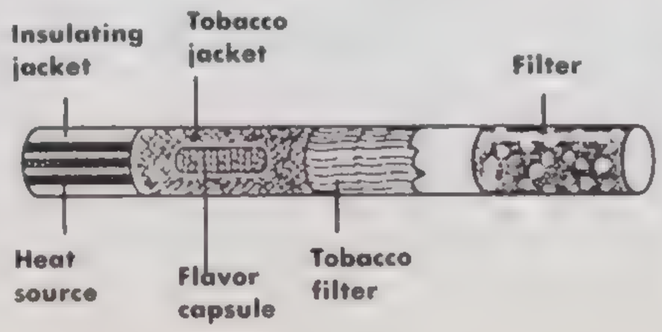
"Drug companies are seeing that there is a substantial market for pharmaceutical aids to quitting," notes John M. Pinney, executive director of the Harvard Institute for the Study of Smoking Behavior and Policy. Several studies have shown that nicotine chewing gum (Lakeside Pharmaceuticals' Nicorette) helps smokers to quit by providing an alternate—and safer—nicotine source. But doctors stress that Nicorette use—especially effective in weaning highly dependent smokers off cigarettes—*must* be coupled with counseling.

Nicorette, available by prescription, is currently the only FDA-approved cessation aid; but Pinney says that nicotine replacement by nasal spray and transdermal patches are in research stages.

"The majority of smokers who quit do so on their own," says Ronald M. Davis, M.D., director of the U.S. Office on Smoking and Health. "But as with users of any other addictive drug, smokers have a high relapse rate."

## Up in smoke

One of the country's largest cigarette manufacturers (R.J. Reynolds) plans to begin test-marketing a cigarette that gives off virtually no side-stream smoke (see diagram, *below*). Because it heats rather than burns tobacco, it produces no ash and no tobacco odor. "The cigarette will still contain nicotine, so it doesn't remove any of the concern about addiction," says Dr. Davis, "and it will still have carbon monoxide; both are suspected of playing an important role in heart disease in smokers." Health experts also fear the effects of some undisclosed ingredients. *("Well-being" cont. page 510)*




PATRICK DEMARCHELIER. Details, last pages. Illustration, NYT Pictures

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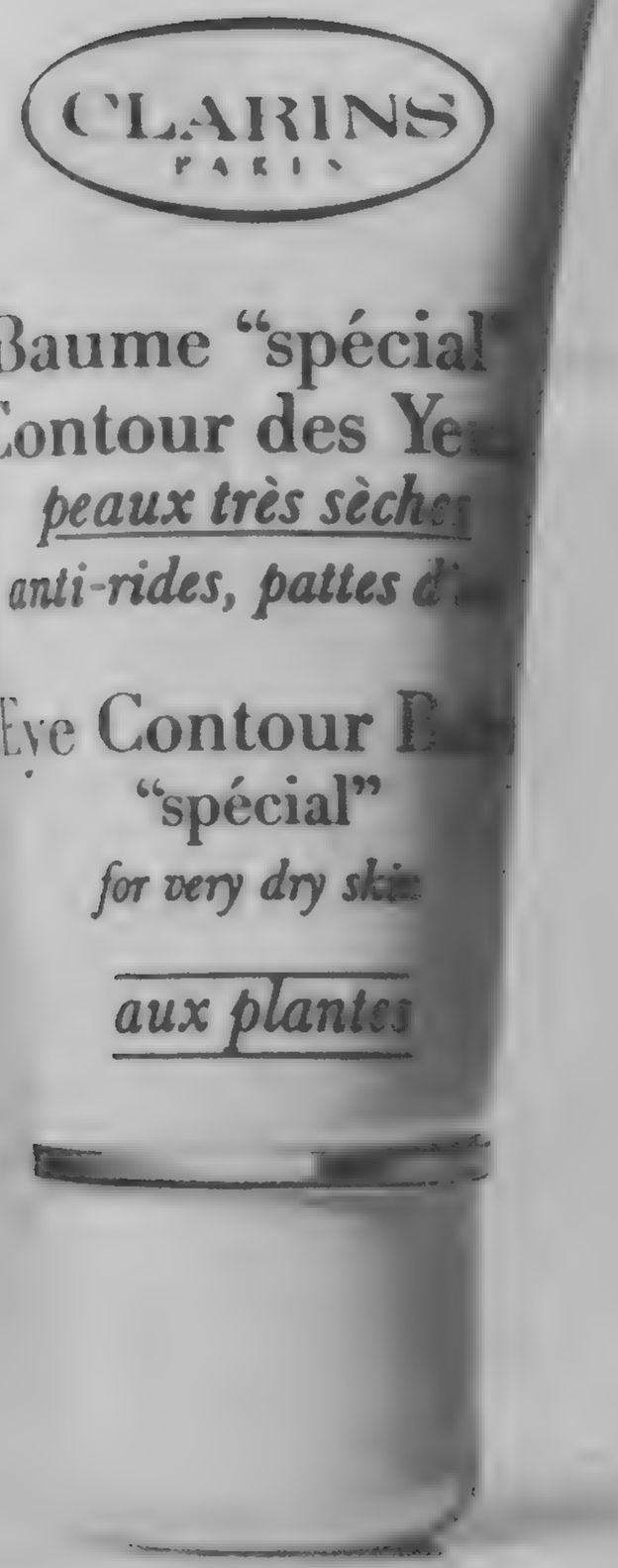


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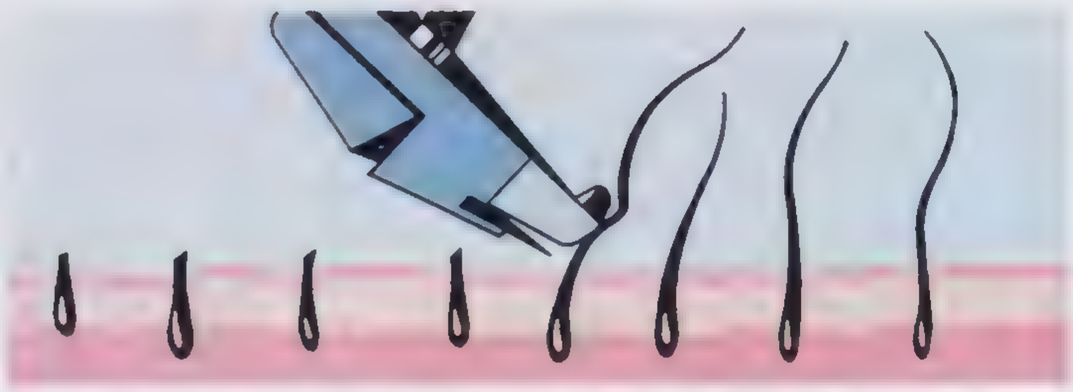

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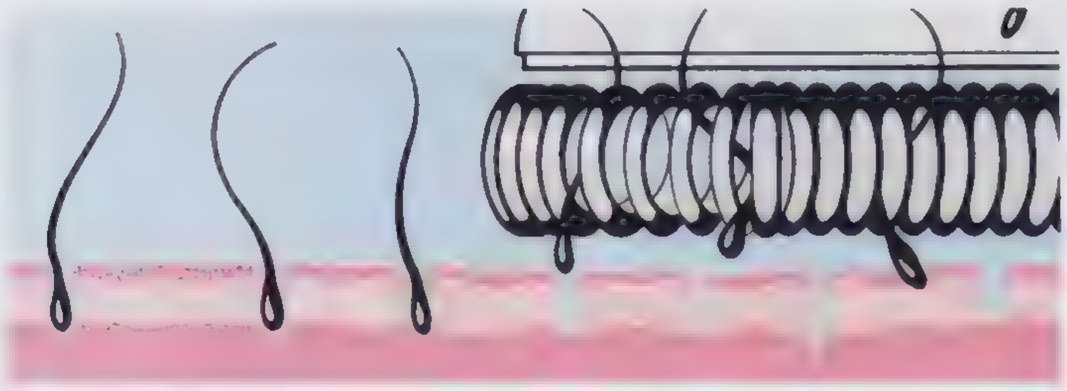

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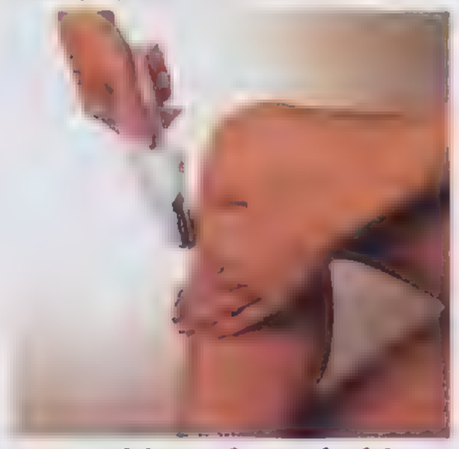

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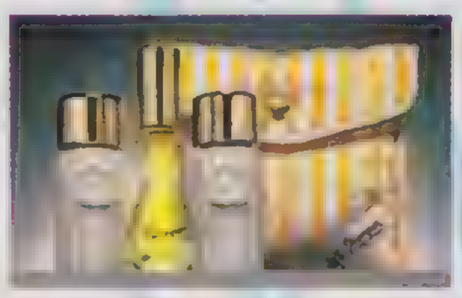

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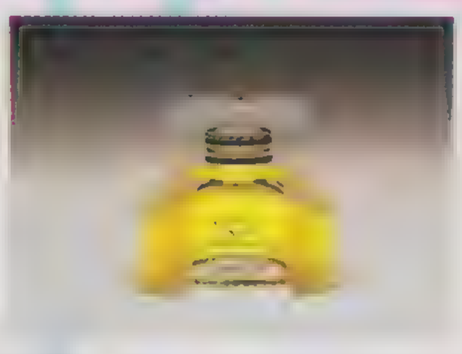

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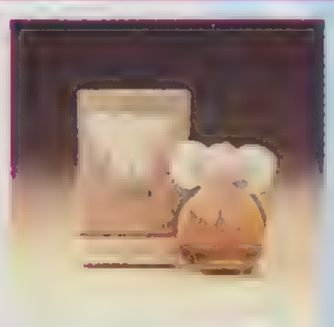

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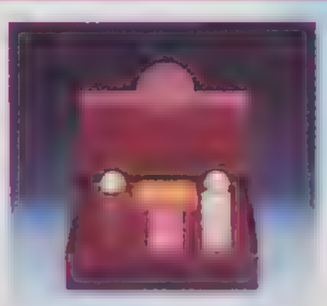

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Brooke Shields's moderate running strategy: at a slower pace for longer distances.

## Exercise allergy

It's possible. Researchers say that anaphylaxis—a potentially fatal allergic reaction involving widespread swelling of body tissue, usually caused by allergy to a food, drug, or insect sting—can be set off by physical responses to exercise. In very severe reactions, swelling in the airways can lead to breathing difficulties, which during exercise easily may be confused with a winded feeling.

An exercise-induced reaction generally begins during the first five to thirty minutes of intense physical activity. The first symptom: a bright "flush" or warm feeling, followed by the development on the body of an itchy raised rash. As the reaction progresses, widespread swelling occurs.

It's believed that anaphylaxis may be triggered by a combination of vigorous exercise and exposure to allergens from food or drugs. "People who have experienced this reaction are advised to wait four hours after eating before exercising," says John P. Wade, M.D., clinical research fellow, department of rheumatology and immunology, Brigham and Women's Hospital and Harvard Medical School, Boston. Maintaining a *regular* exercise schedule seems to induce tolerance, reducing an individual's risk of attacks. Anyone experiencing anaphylactic symptoms during exercise should go immediately to a hospital emergency room for treatment.

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## Can workouts prevent illness?

Most experts agree that moderate exercise can enhance one's immune response, helping a woman to fight off infection by disease. But recent evidence suggests that *over*exercising may have the opposite effect, impairing the body's immune response.

"During a workout, the body secretes some of the same hormones and chemicals associated with stress. If someone exercises moderately, the appropriate level of these and/or related chemicals somehow boosts production of certain lymphocytes, or immune cells," says psychoneuroimmunology researcher Lee S. Berk, DHSc., of Loma Linda University Medical Center and School of Medicine, in California. "But when exercise is too strenuous, the body can become flooded with stress hormones; at such elevated levels, these substances reduce the concentration of disease-fighting immune cells."

In one study, Dr. Berk compared the immune responses of conditioned marathon runners with nonathletes who exercised on treadmills until they were exhausted. The results: although the marathoners started out with higher levels of certain immune cells than the nonathletes, both groups had equivalent drops in immune-cell levels after exercise. "Regardless of one's athletic conditioning, exhaustive exercise appears to suppress the immune system by about the same amount," says Dr. Berk.

Immunologist Thomas B. Tomasi, M.D., Ph.D., director of Roswell Park Memorial Institute, Buffalo, also found fewer antibodies and natural killer cells (immune cells thought to play a vital role in fighting tumors and certain viruses) in competitive cyclists *after* a strenuous workout, when compared with before; both of these reductions potentially could result in increased vulnerability to infection.

What all this research points to: the importance of exercising in moderation. "Even animal studies show that moderate exercise helps animals to fight viral infections and cancerous tumors at a significantly greater rate than when sedentary," says Dr. Tomasi. One possible contributing factor: moderate and regular exercisers produce more endorphins, the body's natural pain-killers and pleasure hormones. Dr. Berk has found that endorphins, in turn, promote the activity of natural killer cells. What constitutes "moderate" exercise? Depending on one's physical status, for optimal immunity enhancement Dr. Berk recommends exercising two to four times a week, for twenty to forty minutes, at an intensity of 60 to 80 percent of maximum heart rate.

—SUSAN S. LANG

*("Well-Being" continued on page 512)*

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# New aerobics

## "Like a dancer, a boxer 'is' his body."—Joyce Carol Oates, On Boxing

Bruce Silverglade, co-owner of Gleason's Gym in Brooklyn, NY, where more than one hundred women now train alongside heavyweight contenders. Paired with personal trainers, the women combine right jabs and left hooks with a rigorous cardiovascular workout that includes bicycling, jumping rope, and shadow boxing. "The same top condition we get men into for world championship boxing," says Silverglade, "is the condition we get women into."

The boxer's workout, parceled into three-minute rounds like a series of actual bouts, builds strength and endurance. Boxing reduces stress by enabling women to release aggression; builds confidence by putting women in touch with their physical power.

"It takes a lot of energy to punch as hard as we do," says Lori Pollan, co-owner of Pollan-Austen Fitness Center on NYC's Upper East Side. After Pollan and her associates trained at Gleason's, they incorporated boxing drills into an aerobic workout called "Tough Enough."

"Boxing is an overall body workout," says Pollan. "Lats [*latissimus dorsi* muscles in the upper back] have to be strong because that's where the punch is coming from; legs have to be strong because they're always moving; and abdominals have to be strong to take the punches."

The physique of a boxer, Silverglade points out, is the physique many women strive for: "long, sleek muscles that don't get bulky; flat, hard stomachs; and flat buttocks."

Though women at Gleason's are not permitted to spar (except *(Continued on page 514)*

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PURE VIRGIN WOOL

*(Continued from page 512)*
with their trainers, who don't hit back), they are taught how to move offensively and defensively—how to throw and block punches. As part of their workout, boxers practice punches on "heavy bags," which helps them to put together upper-body motion with the appropriate footwork, and "speed bags," to sharpen eye-hand coordination.

"When you connect with a punch, it's an extraordinary feeling of power," says Bonnie Brewster, an actress, writer, and recreational boxer who also trains other women. "Something happens to a woman spiritually when she confronts a heavy bag and strikes out in a physical way. To know that you are powerful in this world is an incredible outlet." —LORI MILLER

# Doing the circuit

Aerobic circuit training, a variation of aerobic exercise being offered at a growing number of spas and studios, takes the "station" approach that is so integral to the boxer's workout and steps up the pace, alternating between *aerobic* and *toning* stations, spending as few as thirty seconds at each one, always moving quickly between exercises to keep up the aerobic effect. The goal: to improve muscle strength and endurance, while maintaining the elevated heart rate that guarantees cardiovascular benefits. A plus: variety of training.

The circuits vary, too: Cal-A-Vie Health Resort in Vista, California, uses mini-trampolines during the aerobic intervals of its circuit, floor exercises for toning; Golden Door, in Escondido, California, uses weight machines for strength-building, Stairmasters, stationary bicycles, and treadmills for aerobics.

This kind of workout is not for everyone: "When switching immediately from an exercise that raises your heart rate and leaves you breathing quickly and deeply to an exercise that requires resistance, there is a tendency to hold your breath, hindering return of blood to the heart and increasing blood pressure," says Lawrence A. Golding, Ph.D., director of exercise physiology at the University of Nevada, Las Vegas. "Aerobic circuit training is safe if activities are chosen carefully." Some experts, though not all, recommend these cautions: one shouldn't drop to the floor suddenly, to do push-ups, for example, after an aerobic interval; at toning stations, resistance shouldn't be too great.

"For beginners," advises Joy Prouty, owner of the Fitness Connection in West Palm Beach, Florida, "changes between exercises shouldn't be as quick; intensity should be lower." Experts stress the importance of supervision by a qualified instructor for exercisers of all levels.

*("Well-Being" continued on page 516)*

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# SENSITIVE PEOPLE

Cathy Guisewite, cartoonist, creator of the comic strip *Cathy*: "People say, 'You know exactly how I feel; I'm so relieved that somebody else sits in the closet and eats a cheesecake after a bad date.' I think I verbalize for a lot of women the anxieties and insecurities we live out every day, like I'll buy anything that will promise me a miracle. But, I've bought the 25-step skin care and it's still in the bottom drawer, because I never have the energy even to get to Step Two. I always go back to Neutrogena Soap, because it's so simple. I mean, I stagger into the bathroom, I wash my face, and I can handle it. It's the one thing I don't have to torture myself about."

Neutrogena: The sensitive soap for sensitive people:

# "New" nutrient essentials

BY JUDITH S. STERN, Sc.D.

By now, many American women have a good idea of what to eat in order to meet Recommended Dietary Allowances (RDAs) to achieve a balanced diet. But, as new research brings more information about nutrient availability and absorption by the body, those recommendations are being constantly reevaluated. In some cases, elements that were once thought of as unnecessary to good health now are being seen as important influences on body metabolism. The dilemma for experts when minerals "make news" is striking a balance between marginal levels of "trace" elements that have been linked with preventing certain diseases and high levels that could prove toxic. Heading the list of newly "discovered" trace elements: selenium, boron, and manganese.

## Selenium

The trace mineral selenium plays a somewhat schizophrenic role in body metabolism: at very low levels, it's an essential nutrient that may help in preventing serious diseases such as cancer; at high levels, it can be a metabolic toxin, causing nausea, diarrhea, hair loss, and "garlic" breath. Because research on selenium is preliminary, there is no current RDA for the nutrient; but the National Academy of Science's (NAS) Food and Nutrition Board has established that 0.05 mg. to 0.20 mg. daily is a safe and adequate range for healthy adults. Most Americans consume this amount of selenium naturally by eating foods such as grains, seafood, liver, kidneys, and other meat. Because of potential toxicity, taking selenium supplements is *not* advised.

Selenium's metabolic effects have often been confused with those of vitamin E; like vitamin E, selenium is an antioxidant: it protects tissues and red blood cells from reaction with potential cancer-causing "free radicals" and subsequent cell membrane damage. There's also speculation that selenium found in body proteins may be involved with immune function.

Some of the earliest work in laboratory animals with selenium indicated that it may *cause* cancer, an idea that has not been confirmed by subsequent studies. Most studies indicate that selenium may help to prevent certain kinds of cancer. Epidemiological observations link low selenium content in soil (and consequently in foods and water) with increased mortality from cancers of the esophagus, stomach, and rectum. However, in a Maryland study of over twenty-five thousand people, no relationship was found between low blood levels of selenium and subsequent development of lung cancer.

Recent work by NYC dermatologist Karen E. Burke, M.D., Ph.D., with Gerald F. Combs, Jr., Ph.D., associate professor of nutrition at Cornell University, demonstrates that topical application of a cream containing selenium chemically combined with the amino acid methionine apparently works to delay the onset and decrease the incidence of ultraviolet-induced skin cancer in laboratory mice.

## Boron

Even newer than research on selenium is recent probing into the potential roles of the trace mineral boron in the body. Boron is now being seen by some experts as key to preventing osteoporosis and preserving bone health. How

*(Continued on page 518)*

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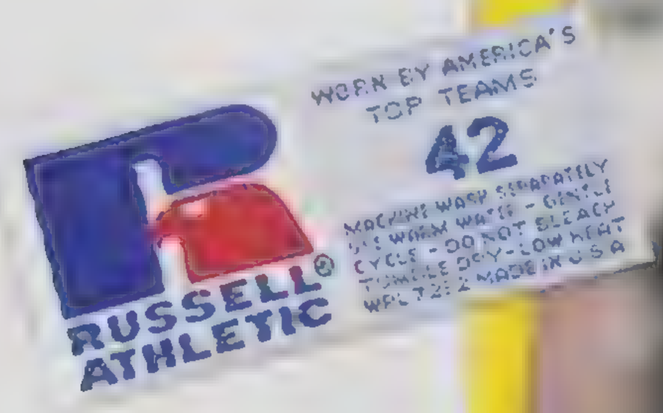


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*(Continued from page 516)*
boron acts in the body is still unknown; but research suggests that it increases estrogen levels (which decrease naturally with menopause), thus decreasing the loss of calcium in bones. In addition, some research indicates that boron affects the metabolism of calcium, magnesium, and potassium, minerals that are vital to good bone health.

In one study by Forrest H. Nielsen, Ph.D., director of the United States Department of Agriculture's Human Nutrition Research Center at Grand Forks, North Dakota, postmenopausal women who consumed a diet low in magnesium were given 3 mg. of boron daily, which markedly reduced urinary excretion of calcium and magnesium. Similar bone-protecting effects have been observed when boron was added to the diets of experimental animals deficient in potassium.

Because research with boron is still in its infancy, the Food and Nutrition Board has not yet established ranges of recommended intakes, and it is definitely premature to advocate use of boron supplements. Too much boron could be toxic and result in losses of the B vitamin riboflavin, adversely affecting growth and reproduction. But women can consume adequate amounts of boron by including fruits, vegetables, nuts, and legumes in their diets.

## Manganese

While there is no RDA for the trace mineral manganese, the NAS's Food and Nutrition Board has established a safe and adequate intake range at 2.5 to 5 mg. per day. Recently, experts have found that American women tend to consume considerably less than this amount and are concerned because many women also take calcium and iron supplements, which can interfere with manganese absorption by the body. Although manganese deficiences are rare, animal studies indicate that it is possible they could result in damage to bones, brain, and the reproductive system.

Latest research links manganese with bone health; blood levels of manganese in a group of osteoporotic postmenopausal women were significantly lower than age-matched controls. Manganese is also part of an enzyme (superoxide dismutase) that protects against free radical damage and, as a result, may be helpful in protecting lung health and preventing damage.

New evidence indicates that there is also a relationship between manganese and epilepsy. Clinical studies conducted jointly at the University of California at Davis and at the University of Georgia at Augusta have been cited as showing that blood manganese is lower in some adult epileptic patients.

Once again, without more research, it is premature to supplement with manganese; too much manganese appears to cause neurological disorders. Good food sources of manganese include whole grain cereals, some dark-green leafy vegetables, and nuts. Although animal products contain low amounts of manganese, meals containing meat and fish enhance manganese absorption. Women who take calcium and/or iron supplements should be especially careful to include these foods in their diets.

Nutrition is still an emerging science, and in no other area is research progressing as fast as in studies on trace minerals. It's likely that, in the near future, RDAs will be established for selenium, boron, and manganese, perhaps even for other minerals. It's even possible that as our techniques for measuring nutrients in food and in the body become more sophisticated, we could discover essential nutrients we don't even know are important to diet.

As we learn more about how nutrients work in the human body and how they interact with each other, the importance of including a wide variety of foods in our diet remains the most sensible—and ultimately the simplest—approach to meeting dietary needs.

*("Well-Being" continued on page 520)*

**Judith S. Stern, Sc.D.,** *is professor of nutrition, University of California, Davis.*


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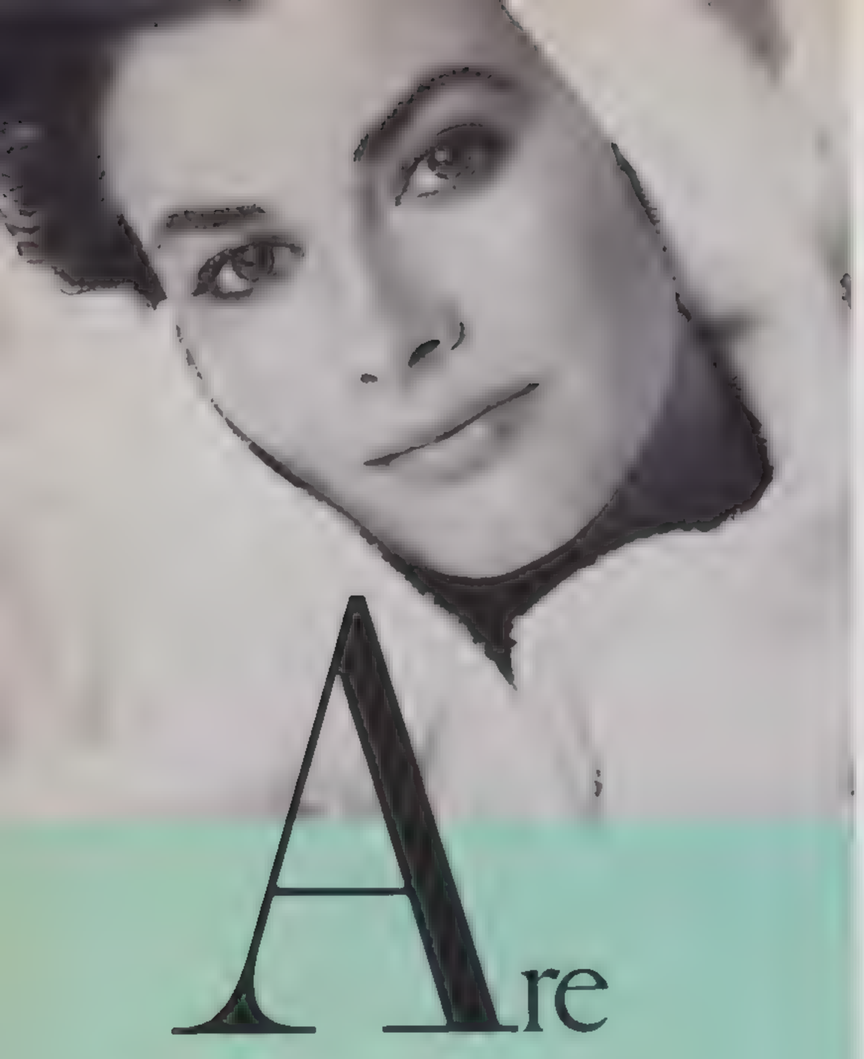

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# Risks and thrills

BY BARBARA LANG STERN

The exhilaration of physical risk and adventure is just beginning to attract more and more women. In the past, there have been the Beryl Markhams and Amelia Earharts, but they're the exceptions. Thrills such as wilderness survival trips, mountain, rock, and ice climbing, exploring, rafting, scuba and sky diving, car racing, and parachuting have been men's diversions. Women mainly have wondered why anyone would choose something uncomfortable, exhausting, frightening, dangerous, and possibly fatal as a leisure-time activity.

Many men have wondered, too. The drive for thrills and adventure is a personality trait not shared by all. People have different needs for different kinds and levels of stimulation and excitement. Some get their kicks from work that demands intensity, creativity, drama and/or risk-taking. Others turn to intellectual or esthetic "highs," travel, or charged social and sexual relationships.

Current research shows that men more than women crave the thrills and adventure of activities with physical risk. This disparity may have a strong biological basis, according to Marvin Zuckerman, Ph.D., professor of psychology, University of Delaware. Biochemical differences coincide with differences in sensation-seeking behavior. The simplest example: Men with higher testosterone levels score higher on sensation seeking. However, high sensation-seeking men also produce more estrogen (men can) than low-scoring men. "We don't know what the corresponding data are in women; our sample so far has been too small," says Dr. Zuckerman. Not to be overlooked: the facts that women can produce testosterone and similar substances; and that emotions and activities alter brain chemicals. A study published in 1983 showed that isolated older people who became socially and physically active developed higher levels of estradiol (an estrogen-like substance), testosterone, and growth hormones. Our biochemicals may influence what we feel like doing, but what we do also influences our biochemicals.

Without question, cultural conditioning plus individual experiences play a role. The essence of femininity, traditionally, was weakness, vulnerability, and the ability to empower men by being less powerful oneself. Studies show that girls are kept closer to home than boys, encouraged less to participate in rough sports, and warned more about being careful, not taking unnecessary chances, not getting hurt.

The rewards of daring activities are traditionally masculine: feelings of mastery, competence, confidence, strength, endurance, knowledge, self-control, and pride that grow out of dealing well with physical challenge. Other rewards include: the empowering strength of overcoming fear—or controlling it enough to act despite it; and the exhilaration of physical risk.

Women now are recognizing and seeking these same rewards, but are sometimes doing it *their* way. Walt Bosenberg, an instructor in Cornell University's Outdoor Program, describes a kayaking course taught by two women: "It was great to see because beginning kayakers

*(Continued on page 524)*

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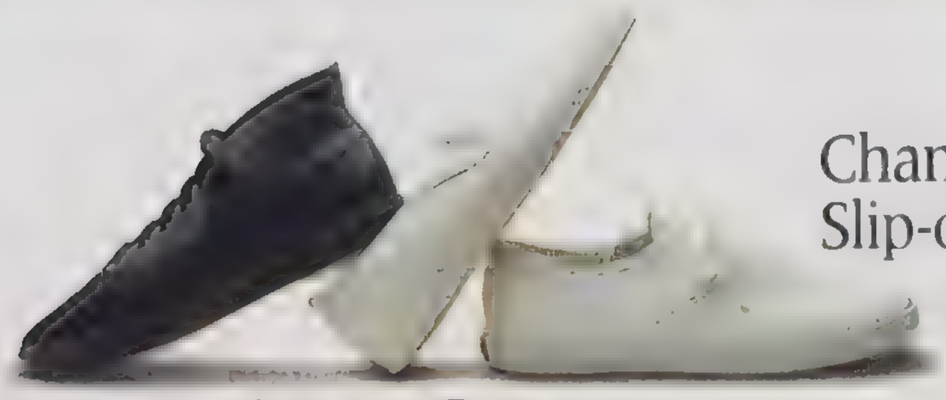

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In fact, Neutrogena Night Cream is so effective, and so free of clogging film, your skin isn't just softer and smoother in the morning, it actually looks *healthier.*

So just when you think it's time for a heavier cream, look for Neutrogena Night Cream in the Neutrogena section of your drug store. It's the *light* night cream that keeps up so well with the increasing demands of time, you'll never be old enough for the heavy ones.

**If you think it's time for a heavier night cream, consider this:**

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*(Continued from page 520)*

usually try to muscle their way with the boats—especially the men, who are stronger. But these two women just finessed their way down the river.''

Surprisingly, the riskiness of many activities is less than it seems to nonparticipants. In a properly supervised setting, instructors know a great deal about dangers and safeguards. They're expert at analyzing individual capabilities. What an outsider sees as a wild gamble with death is really a well-calculated risk, appropriate for the skills of the participants and therefore *relatively* safe.

''I do think women may be more thoughtful and objective than men about foolish risks,'' comments Harriet Goldhor Lerner, Ph.D., staff psychologist and psychotherapist at the Menninger Foundation, Topeka, Kansas, and author of *The Dance of Anger: A Woman's Guide to Changing the Patterns of Intimate Relationships* (Harper & Row). ''Men's issues with self-esteem and 'measuring up,' plus their disconnection, often, from relationships including those with children and family, may predispose them to taking risks that are less carefully considered and thought through.

''I also think people can be driven to excitement and adventure not out of a realistic assessment of their competence or a wish to take on challenges but by some other anxiety they're not looking at. Some people have a *style* of managing anxiety through taking risks.'' Driving a car very fast can be exciting, exhilarating, and reasonably safe if you're good at it. But fast driving, with its need for total concentration and its level of excitement, also can be used to block out other problems. The giveaway: when a person takes risks beyond his or her competence, or avoids other issues by seeking excitement. In the long run, that behavior catches up with you.

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EDITOR'S

# DESK

Her Money" was created to bring you sound investment advice. All of us face serious day-to-day decisions on handling our finances. Most of us deal with our checking/savings accounts, insurance programs and mortgages. Some of us own stocks, bonds, mutual funds, valuable art, antiques and other collectibles. Many of us should and could be better informed in our financial planning.

Each month, "Her Money" will address an interesting informative topic that will help you develop your financial savvy. You've read about Drexel Burnham and "*junk bonds*", what are they? Should you convert your 30 year mortgage into 15 years instead? What about mutual funds and insurance investment programs — are they right for you? Should you consolidate your current interest rate debt in view of the new tax laws? Do futures and options make sense for you?

"Her Money" will spell out the things everybody talks about that you should know about. This month Anya Cvikevich is spotlighting Muriel Siebert, Chairman of Muriel Siebert, Inc. Read her advice on getting started and organized as an investor and take note — making money work for you can be infectious! Laura Berger will discuss front-load mutual funds — what are they and are they right for you? Our "Trends" column by John Dizard will cover the riskiest game on the Street these days — speculating in distressed securities. Not a game for the fainthearted!

Please note: all advertisers in our special section recognize the important decision making roles you, as women, play in the world of business. Don't hesitate to call upon them or write to us for information about their products.

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# ON MUTUAL FUNDS

**What is a Mutual Fund?**

A mutual fund is a financial organization that pools individual investors' money and invests it on their behalf. In a mutual fund trading six or seven figure amounts the small investor benefits from a full-time investment professional managing the pool of money, thus giving his investment a level of expertise he could not otherwise afford.

**How much money does it take to get into a mutual fund?**

As little as $100-$250 invested in a mutual fund lets you buy into a portfolio that may be diversified among dozens of different securities. Mutual funds enable small investors to gain access to investment instruments they couldn't afford by themselves. These range from $25,000 Government National Mortgage Association securities ("Ginnie Maes") to pieces of $100,000 commercial paper.

**What if I need to take money out of a mutual fund?**

You can move money in and out of a mutual fund at any time and in any amount by mail or by wire transfer through your local bank. You can even write checks on many mutual funds.

**How do I find a mutual fund that is right for me?**

Educate yourself. Get a dictionary, clip coupons from magazines and newspapers then call the brokers and ask questions. What are the fees? What kind of performance record does that particular fund have over a period of time? How often do you get statements? Read the annual report and financial statement. Check procedures for purchasing and redeeming of shares — you want to know how to put money in and how to get it out.

**How do I decide?**

First, determine what your objectives are. The most common mistakes investors make all relate to a lack of goals. Do you want high return involving some measure of risk or do you want a more secure investment which might offer less potential growth? Do you have relatively short term goals or are you looking for a longer range investment? These and other questions can only be answered by first identifying your goals.

**Can I loose my money in a mutual fund?**

Yes. There are, of course, safer funds than others, but most funds invest in stocks and bonds and their value is determined by their underlying portfolio. Therefore, be aware of the investment strategy of the fund you are interested in and couple that strategy with the amount of risk you are willing to assume. There are funds which invest exclusively in government securities which are virtually risk free, however, these "riskless" funds have the most modest returns.

**What are some of the investment choices in mutual funds that invest in stocks?**

The vast majority of mutual funds invest in common stocks. The two objectives in buying stocks are capital appreciation and dividend income.

GROWTH STOCK FUNDS concentrate on investing in major companies that are growing more rapidly than the economy as a whole.

AGGRESSIVE GROWTH FUNDS or CAPITAL APPRECIATION FUNDS often accept volatile share prices of smaller and sometimes speculative companies in pursuit of a high level of capital appreciation, many times foregoing dividend income.

INCOME FUNDS on the other hand, invest in the shares of companies which pay a high current income although the potential for price appreciation may not be as great.

There are also GROWTH and INCOME FUNDS whose portfolios combine the appreciation potential of some growth stocks with the reliable income of some high yielding stocks. This type of fund generally meets a variety of investment goals and remains relatively stable in all market environments. Three new options have been created in the stock fund category in recent years.

The SECTOR FUND concentrates on buying shares of a particular economic sector such as electronics or biotechnology.

INDEX FUNDS are for those who want exposure in the stock market but don't believe that they — or anyone else — can consistantly beat the market. Index Funds buy shares in all of the companies composing the S&P 500 Stock Index or other broad stock market indexes. These funds generally enable the investor to do as well as the stock market in general, but not much better, not much worse.

GLOBAL or INTERNATIONAL FUNDS view the whole world as a single investment market and invest in both U.S. and foreign shares in pursuit of the best performance.

**What type of bond funds are there?**

HIGH GRADE BOND FUNDS buy investment grade securities issued by blue chip companies.

HIGH YIELD BOND FUNDS (otherwise known as Junk Bonds) seek high levels of current income by investing in corporate bonds which have not been rated or which have been issued a lower rating by Moody's or Standard & Poors.

GOVERNMENT BOND FUNDS invest in issues of the U.S. Government or its agencies.

MUNICIPAL BOND FUNDS invest in tax-exempt securities issued by state and local governments.

Many bond fund managers also give their investors a choice of buying into short, medium or long-term portfolios of these instruments.

**What is a balanced fund?**

These are mutual funds that invest in a combination of stocks and bonds and seek to balance growth and income.

**How does a money market fund work?**

Money Market funds let the small investor obtain the market rates of return once confined to big players. By investing in sizable short term instruments such as commercial paper denominated in six figures, jumbo bank CD's and short term government securities these funds maintain a constant net asset value of $1.00 a share. This makes them an attractive alternative to bank accounts. Most importantly you cannot loose your principal.

**How do I keep track of the value of my mutual fund investments?**

Look in the financial section of your newspaper under mutual funds. NAV (net asset value) indicates the value of each share after expenses. NL indicates no-load fund.

**What is the difference between a load and no-load fund?**

All funds charge a management fee. Load funds charge up to 8½% on top of a management fee to pay the broker or representative a commission to service your account.

No-load funds do not assess sales charges when you purchase or redeem your shares. These funds are directly marketed and do not need to compensate salespeople. Therefore, all of your money is invested on your behalf.

**Summing up:**

Mutual funds let you respond to both the changing investment climate and your changing personal financial objectives. You're never locked into anything with a mutual fund.

That flexibility, along with diversification, professional management and low cost is why more and more investors have turned to mutual funds and have left the day-to-day management of their securities to highly skilled professionals. Many funds have outperformed the SP500 index and many have prospered since the "crash" of 1987.

You owe it to yourself to investigate these opportunities and determine if you too can benefit from the financial services they offer.

*Laura J. Berger is a Mutual Fund Expert and Executive Director of the No-Load Mutual Fund Association.*

ANYA CVIKEVICH

# IN THE SPOTLIGHT WITH MURIEL SIEBERT

PRESIDENT, MURIEL SIEBERT & CO., INC.

The first suggestion I would make is GET ORGANIZED. Put yourself in a situation of dealing with reality. This is truly the most difficult step.

Get all of your papers together and analyze what's going on. What assets do I have? Where am I spending my money? Most women I know, even very successful women, do not approach their finances in an organized way. They tend to spend their money on luxury items, trips . . . by the time they reach retirement, they have nothing to show for all their years of hard work!

The highest priority should be PROTECTING YOURSELF. Make sure you have adequate health and disability insurance policies so that, if anything ever happens to you, you will have emergency money. Then check out the advantages of owning your home or co-op. The money you are spending for rent could be paying off a mortgage and is a great tax advantage.

THINK ABOUT INVESTMENTS . . . GET EDUCATED . . . take a course . . . clip coupons in the Sunday business section . . . shop around. Investigate stock purchase plans or matching savings programs your company may offer. A deduction in your weekly paycheck is a forced savings which you can get used to.

NEVER PUT ALL YOUR MONEY IN ONE PLACE. Keep a portion of your funds in a money-market checking account. It won't get you a high rate of return but it will give stability.

I think the best instruments to invest in are mutual funds, zero coupon bonds and municipal bonds. Mutual funds come in a range of risk levels. Zero coupon bonds can give tremendous returns in twenty years. Muncipal bonds can help you avoid certain taxes.

Your decision for either or all of these should be governed by your tax category and your ability to take on risk." ■


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TRENDS — JOHN DIZARD

# PICKING GOLD FROM THE JUNKYARD

OR INVESTING IN DISTRESSED SECURITIES.

Listening to your broker drone on about moving your money market stash into the latest overpriced closed-end fund, you might wonder what the sophistos are doing this year. Are buy orders for gold being barked into Porsche car phones? Are New York arbitrageurs shorting the Japanese stock market? Do the Swiss plan a hostile takeover of Belgium?

Well, the sharks I know have turned into bottom feeders. The smart money is moving into what's called "subjunk" or "distressed securities". In other words, the debt or equity securities of companies in trouble, including bankruptcy. Especially bankruptcy.

The idea is to pick up assets that are cheap. Most pools of money, such as pension funds or most mutual funds, cannot touch the securities of bankrupt companies. Most individual investors look on them as toxic waste. So they tend to be traded at a fraction of their real value. To take advantage of these situations, the hardest bitten of Wall Street professionals are setting up what are charmingly called "vulture funds" that will pick at the carcasses.

Of course, just because something is cheap doesn't mean it can't get cheaper. But so far this year, distressed or recently distressed securities have been Wall Street's winners. For example, the unsecured debentures (bonds) issued by Public Service of New Hampshire, an electric company bankrupted by a nuclear power plant, moved from 26 to 50 in the first six months of the year. Shares of Tacoma Boat, a shipbuilding yard in Washington State that came out of bankruptcy late last year, moved up 47% from April to June. The various bond issues of LTV Corporation, a steel and aerospace company that's still in bankruptcy have gone up between 60% and 100% since year end.

Bear in mind, junkyards are mean places and these price increases have come in the middle of what Wall Street calls the sucker rally. When markets turn sour, subjunk can sink pretty fast. But the pros are preparing for the next recession, which they think will be awe-inspiring. And they're getting ready to buy the wreckage. Cheap. ■

*John Dizard is a financial writer. His work has appeared in Fortune, Forbes, Institutional Investor, Barron's and Corporate Finance.*

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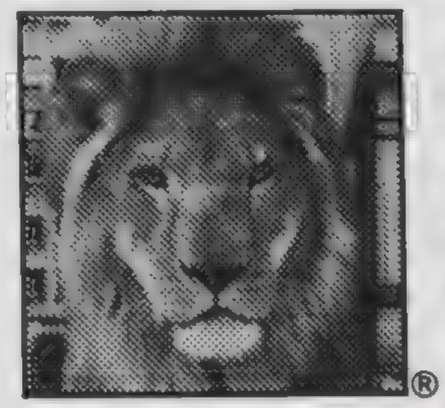

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# Travel

Cruise stills: Fred and Ginger in *Shall We Dance?* (1937), *above*; luxury liner in the South Pacific, *below*.



# Sail away

## The best cruise season ever: shipping out in style this winter

Like a 1930s Hollywood movie, a cruise suspends reality, provides instant passage to a world of sunny skies, balmy breezes, slow dissolves from one exotic locale to another.

This December, the ship that everyone has been waiting for arrives. The sleek 740-passenger *Royal Viking Sun* is the most spacious and luxurious liner of the Royal Viking fleet. Over a third of the *Sun*'s accommodations are suites with private verandahs, and all cabins come with walk-in closets, bars, TVs, VCRs. Sports facilities include two pools (one just for laps), a large health club, computerized golf, even a croquet court. Besides its glittering main dining room, the ship has a small "extra tariff" restaurant with menus by noted international chefs. The *Sun*'s Inaugural World Cruise takes her from San Francisco to Ft. Lauderdale—the long way—between January 8 and April 18.

Another exciting debut this winter will be that of the *Seabourn Pride*, a glamorous little ship whose 106 cabins are all suites with marble baths, mini-bars, VCRs, and satellite TVs. A top-notch chef will run the dining room like a restaurant—open seating, late hours. Sun-seeking itineraries will take in the Caribbean and South America in winter, the Mediterranean in spring, the North Sea in summer, the Mediterranean and West Africa in fall.

Another ship set to be always in the best places at the right *(Continued on page 530)*

## SUPERLATIVES AT SEA

**Most lavish caviar allowance:** *Sea Goddess*'s help-yourself tins of Beluga at cocktail time. **Poshest bar:** *QE2*'s Queen's Grill Lounge, open only to passengers in top-category suites. **Most luxurious suites:** The Royal and the Princess suites on Princess Cruises' *Royal Princess* have verandahs, vast marble bathrooms with Jacuzzis—and vie with the legendary Queen Mary and Queen Elizabeth split-level apartments on Cunard's *QE2*. The owner's suite on the soon-to-be-christened *Royal Viking Sun* could be a contender. **Best staterooms:** Bay-window cabins on Royal Cruise Line's new *Crown Odyssey*. **Most innovative menu:** Aloha Pacific Cruise Line's *Monterey*, taking California Cuisine to sea this fall. **Best deck lunch:** *Sea Goddess II*, with grilled seafood from a local market. **Best hamburgers:** Cooked to order on the Lido deck of Holland America's *Rotterdam*. **Most consecutive days at sea:** Taipei-Honolulu (ten days) aboard *Royal Viking Star's* December 8–20 sailing from Hong Kong. **Most exotic itineraries:** Society Expeditions' *World Discoverer* and *Society Explorer* call on the world's most remote regions *(Continued on page 530)*

Top Phototeque, bottom: ELLIOTT ERWITT/Magnum

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# Travel

A tall ship for the twenty-first century: the four-masted *Wind Song*

*(Continued from page 528)*
time is Royal Cruise Line's *Crown Odyssey*; it bowed last June on the Scandinavia/Russia route and will spend the fall doing the Panama Canal and Mexican Riviera before heading out to Hawaii and the South Seas for the winter. Special aboard the new ship are penthouse apartments with private decks and butlers.

Makeover-of-the-year honors should go to Aloha Pacific's lavishly refurbished *S.S. Monterey*, scheduled to begin seven-day Hawaii cruises next month that offer lots of shore time on Maui, Kauai, and the Big Island as well as lots of luxuries on board: enormous staterooms, twenty-four-hour room service, a formal dining room headed by a hot young California chef.

Meanwhile, down in the Caribbean, a cruising revolution is under way with the success of the "megaship." Norwegian Cruise Line started the phenomenon in the early 1980s when it redid the old *France* and set the two-thousand-passenger liner on weekly Miami-Bahamas cruises. Last season, Royal Caribbean launched "the largest cruise ship in the world," the 2690-passenger *Sovereign of the Seas*, which boasts futuristic innovations like a five-story atrium and inter-active video in cabins permitting travelers to do everything from check up on their bar tabs to book shore excursions. And with the upcoming launch of Sitmar's 1400-passenger, atrium-centered *Fair Majesty* and the recent arrival of NCL's *Seaward*, the mega-ships keep coming. As do the innovations. Witness *Seaward*'s dining possibilities: besides two main dining rooms, the ship has a casual café for post-shore-trip suppers, and a posh little reservations-only restaurant for glamorous evenings worthy of Fred and Ginger.

—RICHARD ALLEMAN

## High sailing in Tahiti: on *Wind Song*

I boarded *Wind Song* one Friday at dusk in the little harbor of Papeete, Tahiti's capital. At exactly midnight, with crisp sails unfurled, seventy-five passenger cabins filled the ship would depart for the lesser-known islands of Huahine and Raiatea, then to Bora-Bora, Moorea, and finally back to Tahiti. *Wind Song* was an audacious, preposterously glamorous vision. A single strand of glimmering lights hung above the four two-hundred foot masts with the simplicity of pearls draped across a woman's throat. Combining the marvels of computer technology with the ancient tradition of sail power, it is a tall ship for the twenty-first century.

I had pored over *Wind Song*'s glossy brochure weeks before, but nothing quite prepared me for its impeccable style; I half expected Fred Astaire or perhaps Claudette Colbert to materialize at dockside. Instead, a Norwegian stewardess clad in a chic white nautical pants suit greeted us and showed my companion and me to our cabin. She instructed us in the use of the jewel safe, mini-bar, VCR, and a satellite telephone.

Handsome white cabinetry held bureau drawers, a desk-top, and a fold-out dressing table with a lighted mirror. The bathrooms were elegantly spare with a motif of mirror, stainless steel, and teak, plenty of cabinets, a hair dryer, French soaps, masses of thick towels, sumptuous robes, and a cylinder-shaped shower with metallic-hued walls.

Our exploration of *Wind Song* began with a stroll through hallways lined with antique woodcuts and lithographs of South Pacific scenes. On an upper deck, a jazz trio was playing in a lounge; stars in a darkening Tahitian sky sparkled through an immense skylight. "A *keese* is still a *keese*, a sigh is just a sigh," crooned an amiable Frenchman.

The ship's dining room was a formal space paneled in teak. Tables were set for four and six. Shortly after steering us to one for four, the maitre d' asked if we would mind being joined by another couple. Just as I murmured, "Well, actually, yes," my more expansive friend's response was "Not at all." Promptly, we were joined by a retired surgeon and his wife from San Francisco, who, perhaps predictably, turned out to be among our favorite passengers.

Just at midnight, comfortably ensconced in bed, I heard the muted sounds of engines. I hurriedly dressed and found my way to the foredeck. Except for a clutch of jet-lagged New Yorkers and a few Californians gathered on this elegant perch, most guests remained in their cabins. *Wind Song* was gliding toward open sea, urged on by a little island tug- *(Continued on page 532)*

Antarctic locals: Adélie penguins, elephant seal

Bottom: ART WOLFE/Society Expeditions Cruises

## SUPERLATIVES *(Continued)*

from the Arctic to the Antarctic. **Best mini-cruises:** On Admiral's *Azure Seas* and NCL's *Southward*—identical three-day round trips out of Los Angeles to Catalina Island and Ensenada, Mexico. **Best diet food:** Royal Cruise Line's low-calorie, low-sodium, low-fat cuisine, available every meal. **Best spa program:** "Golden Door Spa at Sea" aboard Cunard's *QE2*, *Sagafjord*, *Vistafjord*. *(Continued on page 532)*

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South Seas sunset: off Bora-Bora

# Travel

*(Continued from page 530)*
boat alongside its hull. As sultry Papeete receded into the night, a faint but steady rustling above our heads caught our attention. Looking up, we were moved to almost religious silence as the sails began unfurling. There was not a sailor in sight. It was like being on the world's most exquisite ghost ship. . .

*Wind Song*'s French Polynesian incursion has been less fateful than that of Captain James Cook's *Endeavour*, which first anchored off Tahiti in 1769. The Tahitians were better prepared this time. As a result, when *Wind Song* eased into a harbor, fantasies of exuberant natives encircling the ship in canoes were doused. Jeeps and vans commandeered by tour guides, purveyors of souvenirs, and small boys piloting skateboards convened on land instead. If observations of innocent shore life made us feel a little like capitalist swine, the five-dollar tab for our glass of beer at the palm-frond-roofed local pub quashed our guilt.

*Wind Song*'s organized excursions garnered mixed reviews—especially the bus trip around Huahine, an island of three thousand fishermen, farmers, and their families, which one passenger called "Thirty dollars and all the coconut you can eat." A contrite purser wiped the charges from participants' accounts.

On the other hand, an outrigger canoe trip to a sparkling Bora-Bora reef, where island guides lured sharks to the site with chum bait, was a winner. Everyone was invited, and most summoned the courage, to don snorkeling gear and jump in to watch the underwater frenzy. Presumably, the four-foot sharks were more frightened by the goggles, fins, and tremulous bodies in front of them than vice versa.

My best afternoon was spent snorkeling in relative peace with just three other passengers over a starkly beautiful reef off Bora-Bora. After organized excursions with gangs of fellow sailors, we four felt as devil-may-care as high-school truants.

The most spectacular day, however, was on Moorea, where I traveled the coastal road in a mini-van driven by a rotund and jolly Polynesian woman who interrupted her convivial monologue only to call, "*Allo, ma cherie!*" to her many friends along the way. We passed Opunohu Bay, where the Mel Gibson version of *Mutiny on the Bounty* was filmed; pastures of New Zealand-bred Holsteins; and pineapple, mango, and vanilla plantations. Then we lurched up the road to the highest point accessible by vehicle. There, we found ourselves inside the rim of an extinct volcano, a primeval structure so large it formed a circular mountain range. Through the broken spaces, we viewed the aquamarine bays and lagoons of Moorea and, in the far distance, Tahiti. Mou'a-roa, the mountain of surrealistic beauty used as Bali H'ai in the movie *South Pacific*, loomed just over our shoulders, its peak in the clouds. And below us, a now familiar and comforting sight: our child's toy of a ship. —HILLARY JOHNSON


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## SUPERLATIVES

*(Continued)* **Best fitness facilities:** ShipShape Center on Royal Caribbean's *Sovereign of the Seas*. **Most open deck space:** *Sovereign of the Seas*. **Best bar nosh:** *Stella Solaris*'s hot homemade potato chips. **Best deck chairs:** Old-fashioned wooden *chaises* on the *Rotterdam*. **Best deck blankets:** Fringed red plaid woolies aboard Royal's *Crown Odyssey*. **Most lavish entertainment:** Broadway musicals on NCL's *Norway*. **Best shopping:** The *QE2*—Harrods, Gucci, Liberty of London, Aquascutum, Dunhill, H. Stern, plus tuxedo rentals. —SHIRLEY SLATER AND HARRY BASCH

**Dames at sea: Marilyn Monroe and Jane Russell in *Gentlemen Prefer Blondes*, 1953.**

Top: HARVEY LLOYD/Stock Market. Bottom: Bettmann Archive

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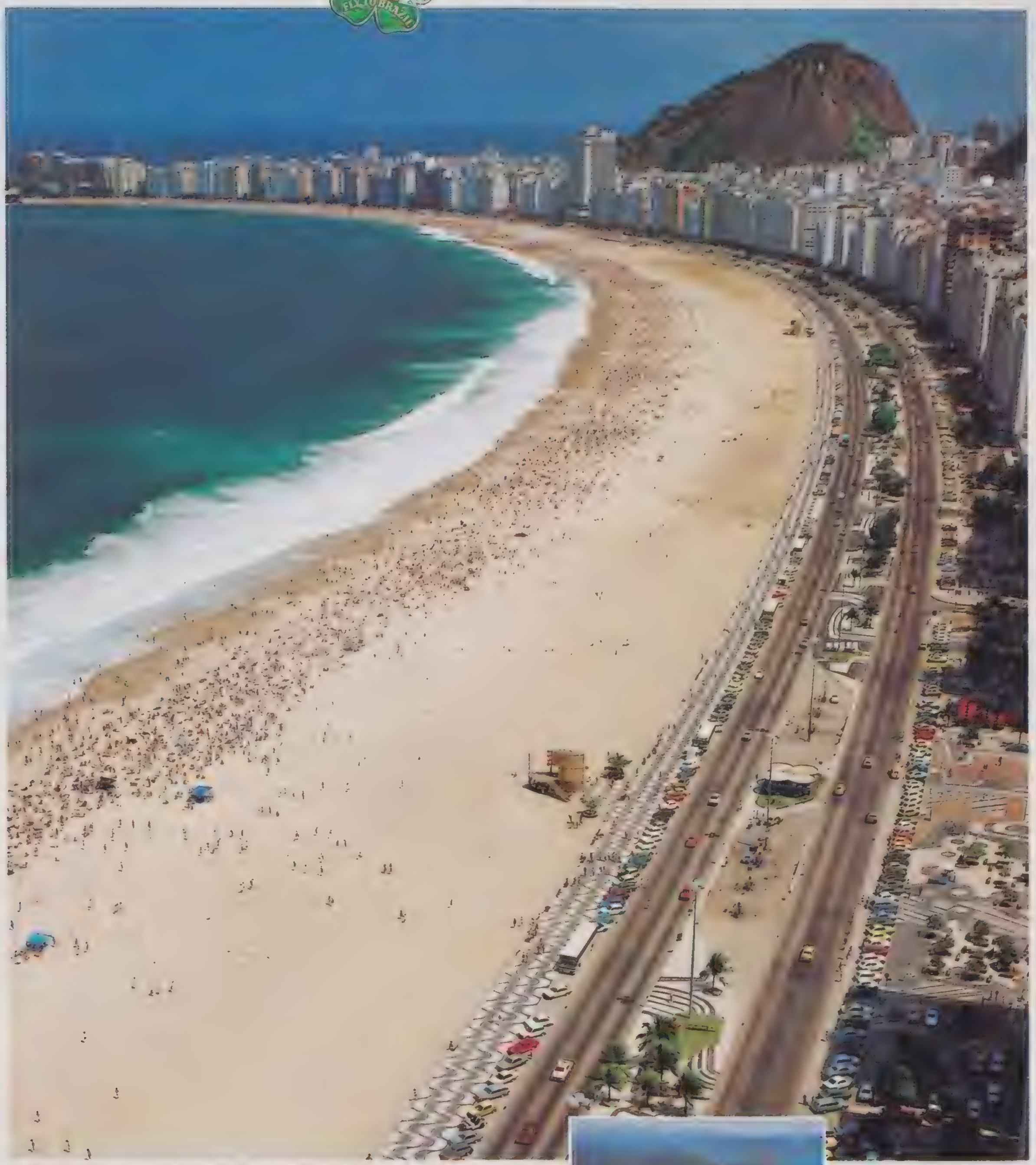

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Rite of passage: Hong Kong harbor, *above; left:* a "small empress" greets the *Star.*

# A slow, luxurious boat to China—score one for capitalism

A deck chair is the most therapeutic couch I know; Freud should have tried one. The sea cleanses the mind—you're hypnotized, on the edge of sleep, somewhere else.

The crew of the *Royal Viking Star* wakes you from this altered state only to remind you that you're on a cruise with a purpose, sailing down the coast of China. This was the way—the only way—I'd wanted to see China: lazy sea days alternating with dutiful tours of temples and silk factories; black tie when Mao jackets weren't called for; tiny silver spoonfuls of Beluga one night, chopsticks and a feast of hummingbirds the next. Superficial, rushed, not the real China, some warned me; there would only be time for first impressions. But first impressions are strong, precise. I trust them.

A ship lets you arrive in China ready for China. A good cruise is choreographed, and Royal Viking Line is the Balanchine of the business. We embarked in Kobe, near Kyoto, and sailed at midnight—a romantic gesture that was not lost on me. Champagne tastes better at midnight.

Our first call was Nagasaki, where I caught myself humming *Madama Butterfly*; and then Korea—Pusan—where we hoarded off-price Reeboks in counterfeit Louis Vuitton satchels. We didn't arrive in China until the fourth day, by which time the lulling effects of deck chair and sea had rewired my brain. Still, the prospect of seeing China for the first time does something to a person. The morning we docked, I bolted upright as if I were six years old and it was my birthday. Eighteen buses and a police escort were waiting for the five-hour drive to Beijing. What must our hosts have thought when five hundred cruisers came down the gangway in white, the Chinese color of mourning?

China is the most intimate of adventures. For three days and nights ashore in Beijing—and I did not give up my deck chair for three days easily—we were with one remarkable young woman, Miss Song, our guide, our ambassador. Miss Song showed us the Forbidden City in an hour and a half and the Summer Palace in two ("Stand there . . . take a picture . . . now come back . . .

*(Continued on page 536)*

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# Travel

*(Continued from page 534)*
don't waste time . . . better view from lake . . .''). Together we gushed at China's adorable children (she called them spoiled ''little emperors'') under the giant portrait of Mao in Tian'anmen Square, beneath the cobalt eaves of the Temple of Heaven, at the Great Wall (environmental sculpture, pre-Christo). She filled long bus rides by teaching us Chinese, by telling us about her family, her home, her life. As a parting gesture of friendship, Miss Song sneaked us into Mao's Tomb.

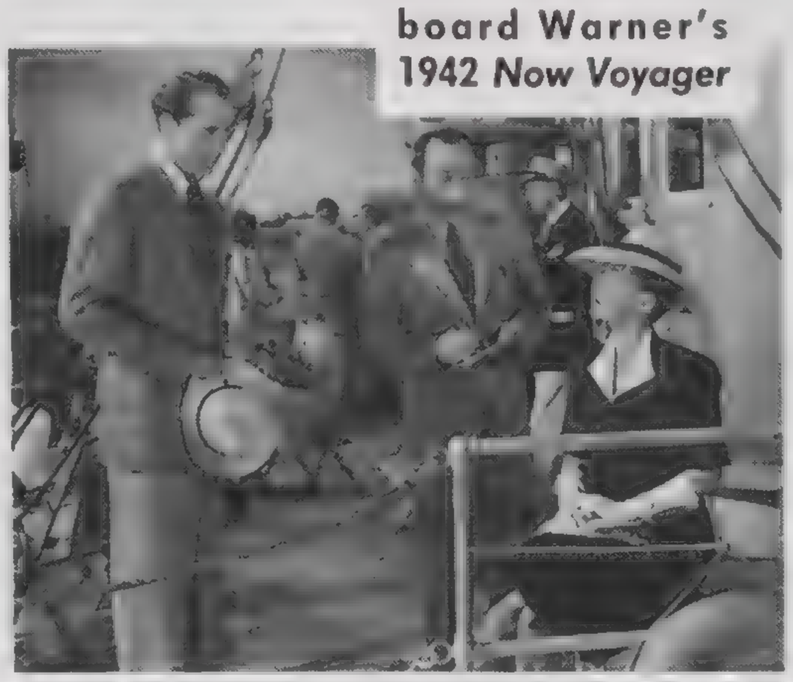
Beijing was like a black-and-white movie, after which the *Royal Viking Star* looked still more decadent, delicious. We sailed on to Dalian, where we had the traditional Chinese home visit—a chat with Joe the Worker in an apartment that recalled *The Honeymooners*; as with Miss Song, a billion Chinese were distilled to a single face I'll never forget.

I can't imagine approaching Shanghai any way other than by ship; manic, noisy, sinister, the city must have the world's most thrilling harbor. We had only one day. I could go the official route—the factory tour, the bicycling pandas, the Friendship Store—or I could take off on my own.

I took off on my own. Shanghai is a city of ghosts, and I wanted to make contact. I started over a pot of black tea in a tipsy Old Town landmark, the Wuxing Ting Teahouse; then explored the French Concession (the French are long gone), where I trespassed on an abandoned Art Deco ballroom and started to hallucinate Glenn Miller tunes. I was the only Caucasian at a marvelous lunch at Sichuan (457 Nanjing Road), then walked the Bund, the great waterfront promenade from the British era, and began—against my will—to understand the appeal of colonialism, as hordes of Chinese stepped out of the way for me.

After Shanghai, we had *two* aimless, balmy days at sea—the ultimate cruise indulgence—before the *Royal Viking Star* was to deliver us to Hong Kong. The crew made a point of telling us that China is a subliminal experience—it's too much to absorb at once, it doesn't hit you until you're gone. I took to my deck chair, and braced myself.

—STEPHEN DRUCKER



**Bette Davis and Paul Henreid on board Warner's 1942 *Now Voyager***

Photofeque

# Shiptips

Vogue's Despina Messinesi was two years old when she first went to sea. Through the years, she's sailed on everything from Greek fishermen's caïques to Greek shipping magnates' private yachts, from classic liners like the *Saturnia* to futuristic megaships like the new *Sovereign of the Seas*. For Messinesi, ''the joy of sea remains unchanged, only style varies.'' Here, her time-earned tips on how to get the most out of shipboard life . . .

**Packing for a cruise,** I fall back on the wardrobe that I know works for weekends. My strategy is to *(Continued on page 538)*

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# VOGUE TRAVEL GUIDE

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1 ☐ BRAZIL: Facts on the country from the Brazilian Tourism Office.
2 ☐ CLUB MED: The antidote for civilization.
3 ☐ MEXICO: General information on Mexico and Museum of the Great Temple.
4 ☐ NORWICH INN
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**CRUISE NEWS**

5 ☐ ALOHA PACIFIC CRUISES: Weekly cruises around the Hawaiian islands on the S.S. *Monterey*.
6 ☐ CUNARD: Details on 13-day Asian odyssey aboard the *Sea Goddess* and the *QE2's* 36-day Pacific/Orient cruise.
7 ☐ HOLLAND AMERICA LINE: Comprehensive 1988/89 "Caribbean Cruise" brochure includes *Rotterdam* itineraries.
8 ☐ ROYAL CRUISE LINE: Information on 1988/89 season.
9 ☐ NORWEGIAN CRUISE LINE: Cruises to the Caribbean, Mexico, and California.
10 ☐ OCEAN CRUISE LINES: "Carnival in Rio" aboard the *Ocean Princess*.
11 ☐ PRINCESS CRUISES: Summer '88/Spring '89 cruise brochure.
12 ☐ ROYAL CARIBBEAN CRUISE LINE: 7-, 8-, and 10-day cruises to the Caribbean, Mexico, and Bermuda.
13 ☐ ROYAL VIKING LINE: "1989 Cruise Atlas" includes information on *Royal Viking Sun* and China itineraries.
14 ☐ SEABOURN CRUISE LINE: Soon-to-be-launched *Seabourn Pride* will sail to North and South America, Northern Europe, Africa, and the Mediterranean.
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Please check the brochures you would like to receive and return this coupon to **VOGUE, September Coupon, P.O. Box 1606, Riverton, NJ 08077-7206, BEFORE JANUARY 1, 1989.**
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# Travel

*The Group on NYC's waterfront, 1966*

*(Continued from page 536)* pack a minimum, generally the classics—pants, skirts, jackets, and shirts. A new pair of shoes can be torture, so I break these in at home.

**My indispensable take-alongs** always include binoculars (for deck-viewing of fjords, islands, harbors), tape player and cassettes (both music and foreign language lessons), thongs to wear to the pool, a minimum of two bathing suits, pool cover-up for deck buffet lunches, sunscreen, talcum powder (wonderful for getting dressed in humid climates), raincoat and umbrella, foldable windbreaker (for unexpected weather), tote bag for shore trips and pool, portable radio (to "hear" the country), visor or straw hat, socks to wear with flats, dark sunglasses.

**Dining.** On big ships, passengers must be nimble to find their special little spot in the sun at luncheon. Also, reserve quickly for the preferred second dinner seating. And to get a good seat for the after-dinner show (the two evening shows dovetail with the two dinner sittings), people should move like gazelles from the dining room to the lounge.

**On-board appointments.** Be sure to book massages, hair, nails, and pedicures when you reserve your cabin. By the time you've sailed away, it's usually too late.

**Shore excursions.** Experience has taught me to count one hour for disembarking and one hour for boarding. Remember, too, that many ports are on the fringes of cities and are linked to shore by motor launches. Going down a gangplank—in spite of the crew's strong helping arms—can be hairy. The correct shoes are low-heeled or flat.

**Staying aboard.** When I have already seen a port of call, I love to stay on board ship; I have the luxurious feeling of having it all to myself. The dining room serves meals; other services such as massage, hair salon, and shops lock up, however. If I feel like shaking my sea legs, I poke around the harbor, watching the aerial maneuvers—mammoth cranes lifting heavyweight cargos in wrist-thick rope nets and depositing them gently on deck. It is also fun to watch the sailors and crew hands—all wearing prominent identification badges—swagger away on shore leave.

**Tipping** is the same whether a passenger occupies the most luxurious suite or a minimum cabin. The ship's purser may advise if you have questions. Otherwise, three dollars per day at sea is the minimum for cabin attendant and for dining-room waiter. Add 15 percent to the wine bill for the wine steward. Since tips buy service, I begin by handing out money at the start of the trip. While unpacking, I call the cabin steward/stewardess into my stateroom, asking perhaps for additional hangers (always a good pretext), and I reward him or her pronto. At the bar, I prefer to settle the bill as I go—rather than running up a tab. I always have a few greenbacks handy for the pool attendant and tea steward as well as for impromptu services, particularly on embarking and disembarking. Tips work magic.

**Transatlantic crossings** are totally different from cruises. Aboard the *QE2*, the only ship that still plies the North Atlantic on a regular schedule, it is five glorious days at sea. Indulge yourself with lazy mornings in bed, Golden Door exercises and pampering, shopping sprees in the arcade, walks round the zesty open deck—or go on a reading binge. —DESPINA MESSINESI

Stephen Drucker Collection

# RUM INVADES THE PROVINCE OF VODKA.

We took a chance. We challenged vodka on its home ground: in orange juice and in ten leading vodka markets in the U.S.

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The outcome surprised even us. We won, and the margin of victory was substantial.

And we think we know why. The rums of Puerto Rico, which are aged by law for one year, have a warmer, livelier character than vodka.

Isn't it amazing what can happen when people are guided by taste-buds instead of tradition?

RUMS OF PUERTO RICO

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# Travel

(Continued from page 538)

## Sail away: the season's great routes

This winter's two hottest cruise destinations are South America and the Far East. For such faraway ports, especially, cruising makes sense—enabling travelers to take in a number of exotic destinations without packing and unpacking. Also appealing now: programs that allow passengers to jump ship and explore the interior of a country for a few days before rejoining the vessel in another port. Here, a few of our favorite itineraries.

### South America

● Sun Line Cruises' two-week "Footsteps of Magellan" cruise, departing February 20, promises at least two heart-stopping events: a spectacular passage through the ice-cliffed Strait of Magellan...and a flight over Antarctica with a king crab, caviar, and Champagne lunch. Fares: from $3835 to $7355.

● Ocean Cruise Lines' "Carnival in Rio" hits South America's hottest city at its most decadent time of year. Passengers indulge in three days of Carnival revelry with the luxury of returning after each night's last samba to the calm of a cushy *Ocean Princess* cabin. Two ways to cruise: start in Buenos Aires (January 25) and wind up in Rio, or plunge right into Carnival (February 5) and recuperate on the sail south to B.A. Prices: from $2195 to $4295.

● Sitmar's new cruises between San Juan and Rio take in dreamy Caribbean islands plus three fascinating, seldom-seen cities in Northern Brazil: Fortaleza, Recife, and Bahia. An added delight of the two-week itinerary: six full days at sea. Departures: March 20 southbound, April 3 northbound. Fares: $2990 to $6535.

● Ivaran Lines' M/S *Americana* is a stunning container ship that carries eighty-eight passengers in the style of a luxury cruiser. Because of cargo demands, the itinerary is flexible, often offering several days in fascinating ports along the east coasts of North and South America. The basic New York-Buenos Aires-New York round trip takes forty-eight days, costs between $6480 and $12,600, and can be done in shorter segments.

### South Pacific/Far East

● Cunard's *QE2*—the definitive ocean liner—leaves L.A. on February 19 for a month-long "Pacific and Orient Odyssey," calling at a dozen balmy ports including Tahiti, Sydney, Bali, Singapore, and Hong Kong. Cost for all thirty-six days ranges from $6865 to $34,560; shorter segments are also available.

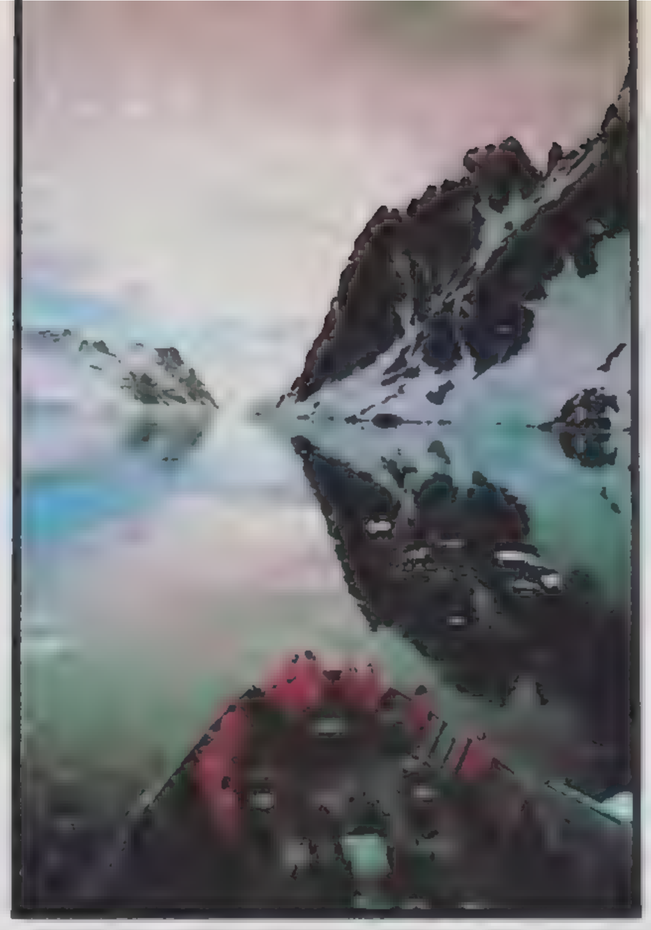
● For those who crave uninterrupted time at sea, the new *Crown Odyssey* spends five days navigating the open Pacific between Ensenada, Mexico, and Hawaii, where it stops at Maui and Kauai before docking in Honolulu. The ten-day cruise sets out January 18, offers the same itinerary in reverse February 17. Costs: $1759 to $5898 per person.

● On April 1, Cunard's yacht-sized *Sea Goddess II* sails on seas immortalized by Joseph Conrad as she travels from Singapore to Bombay. Star stops along the way: Kuala Lumpur in Malaysia, the Thai resort island of Phuket, Rangoon in Burma, and Goa, India. Figure $5900 for the thirteen-day passage.

### Miscellaneous

● Society Expeditions begins its eleventh season of Antarctic adventures in mid-November, when it's springtime on the White Continent. Expeditions of fifteen to twenty-six days are planned through February; each features a three- to five-day tour of the Antarctic Peninsula with excursions to penguin and seal rookeries via inflatable landing craft. Prices start at $4990.

● For a carefree transatlantic crossing, the glamorous new *Royal Viking Sun* follows the sunny Southern Route from Fort Lauderdale to Lisbon, April 18-May 3. The first stop is Bermuda, then four days at sea, followed by island hops: the Azores, Madeira, and Canaries; $3890 to $11,570.



Antarctic encounter: a Society Expeditions' cruiser plies Le Maire Strait

SHARON CHESTER/Society Expeditions Cruises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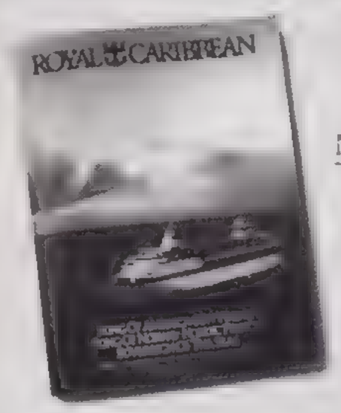


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# Travelnews

BY RICHARD ALLEMAN

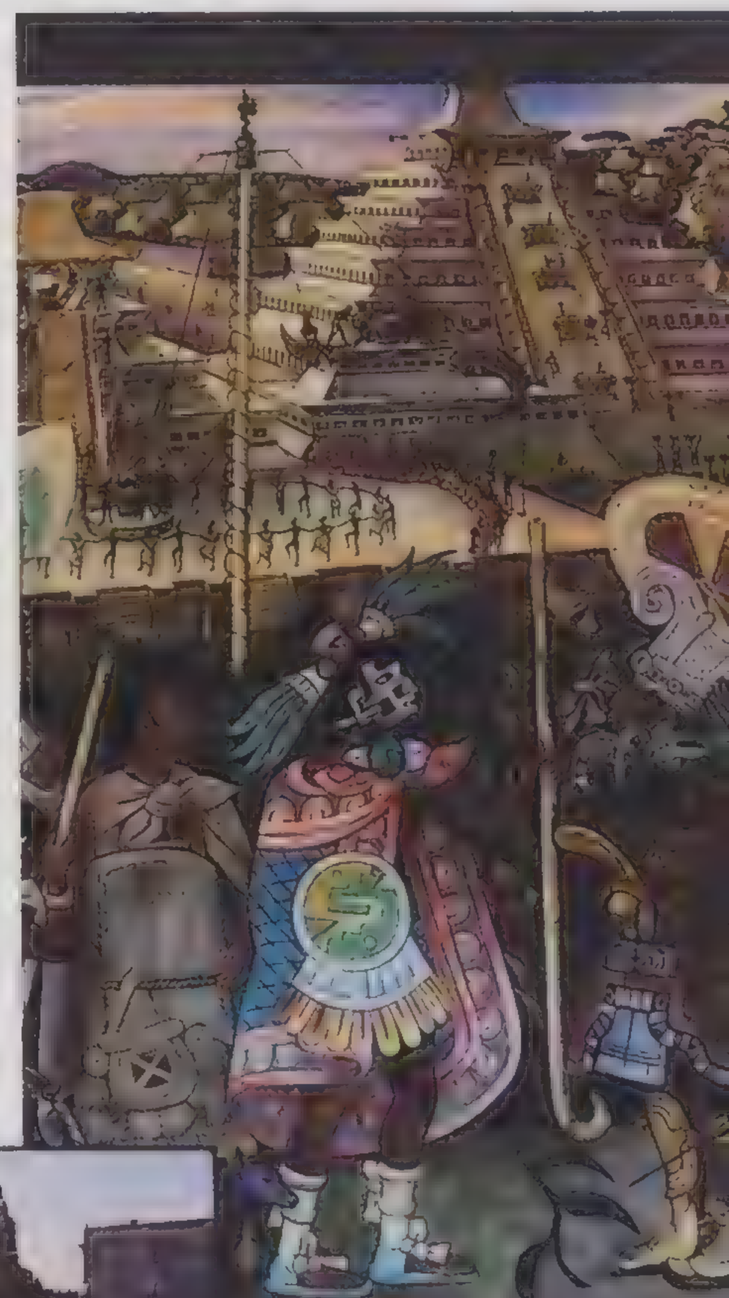
## SENTIMENTAL JOURNEY

It's been called one of the greatest airplanes ever designed and boasts an impeccable safety record. With a top speed of 150 miles per hour, it was America's premier passenger plane in the 1930s, and went on to play a major role in World War II. Practically forgotten by all but the most avid aviation buffs, the indomitable DC-3, *above*, is back in business in San Francisco, where a beautifully restored eighteen-passenger model—complete with big-band background music and crew in 1940s uniforms—takes off daily on hour-long sightseeing flights of the Bay Area. Cost: $100 per passenger, includes Champagne, hors d'oeuvres. For details, contact Sentimental Journeys at 415/667-3800.

## BREAKING AWAY

For an invigorating fall getaway, consider a Butterfield & Robinson biking trip through Europe. Not for those who want to rough it, these luxurious nine-day jaunts promise top-notch accommodations, memorable dining, even minivans to carry luggage. Itineraries (of varying degrees of difficulty) cover scenic areas in France, Britain, Italy, Germany, Austria, Portugal. Prices range from $1495 to $2095, include hotels, most meals, guides, and use of a twelve-speed bike. See page 538, or call 416/864-1354.

**Coming to New York City's Radio City Music Hall this month: the greatest show in the U.S.S.R.—the legendary Moscow Circus. Performances are set for September 14 to October 9. For tickets, call 212/307-7171.**



**The next best thing to visiting Northern Italy's glorious Palladian villa country could well be the new coffee-table tome *Villas of the Veneto* (Abrams, $49.50) with luscious color images by noted photographer Reinhart Wolf. Pictured: Villa Emo in Treviso.**

## pyramid power

In downtown Mexico City, a spectacular new attraction: the Museum of the Great Temple. Housed within an excavated Aztec pyramid (pictured as it may have looked in the 1400s, *top*, and today, *bottom*), this archaeological site stuns with its underground interiors as well as its artifacts: monumental sculptures, delicate funereal objects in gold, silver, and alabaster. *("Travel News" continued on page 546)*



*Top:* ERIC RISBERG; *right center:* DIEGO RIVERA mural photographed by DANIEL AUBRY, *inset:* ROBERT FRERCK/THE STOCK MARKET; *far left:* REINHART WOLF

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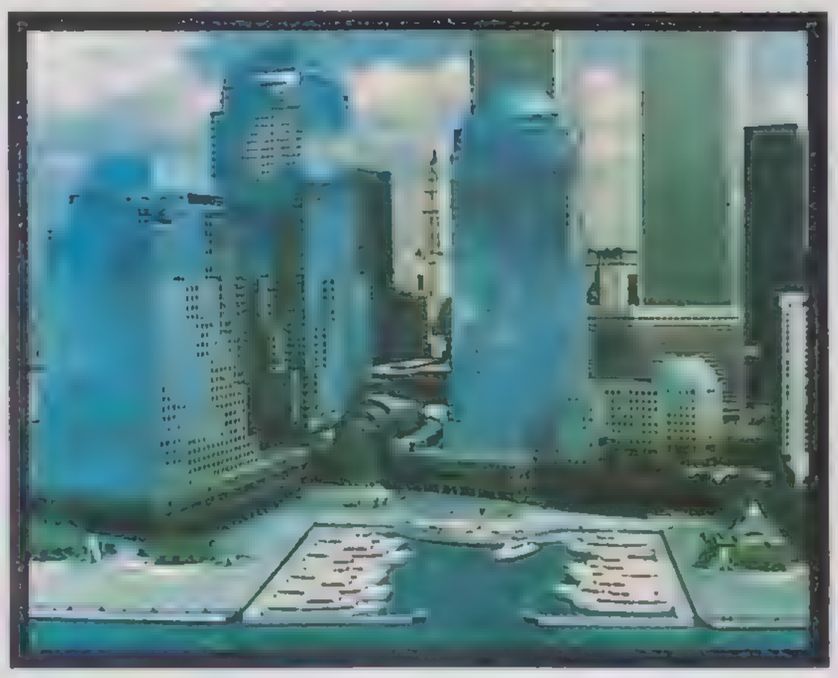
# Travelnews

## Focus: India

For shutterbugs who travel, the December 1 departure of Overseas Adventure Travel's Jewels of India itinerary should be of interest. Led by professional photographer/India expert William Neill, this eighteen-day tour will focus on being in the right place at the right light. Photo opportunities include Delhi, the Taj Mahal, the ancient cities of Jaipur and Udaipur, plus exotic wildlife reserves harboring elephants, tigers, leopards, and rare birds. Hotels range from game lodges to maharajas' palaces. $2044 covers most expenses within India; international air fare is additional. For further details on OAT's India trips, see page 538 or call 617/876-0533.



## NYC RIVIERA

Finally, Mr. Trump and Mr. Forbes will be able to find a proper spot to dock their mega-yachts in Manhattan. Debuting next June in Battery Park City: North Cove Yacht Harbor, *above*, the country's first full-service, European-style marina designed exclusively for ocean-going private vessels.

## WORD IS

**that the long-awaited bow of the pool at Paris's Hotel Ritz is finally going to happen this month....that, in NYC, Steve Rubell and Ian Schrager—formerly of Studio 54 and recently the smarts behind Madison Avenue's chic small Morgans hotel—are about to unveil their hip makeover of the old Royalton on West 44th Street. The new hotel will have a block-long lobby with private lounges, furniture by France's Philippe Starck, a café-style bar that serves classy fast food, and a "round table" for local literati. The point, according to Rubell, is to create a twenty-four-hour "gathering place" for Manhattan swells. The Philippe Starck bedrooms—curved walls, built-in beds and settees, cut-glass-and-stainless-steel sinks, VCRs, portable phones—will coddle out-of-towners in state-of-the-'nineties style.**

Top: WILLIAM NEILL

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Atlanta..... Mooncake
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# driving

BY LESLEY JANE NONKIN

## THE THRILL MACHINE

Imagine yourself racing down a hill on a roller coaster, thrust into your seat, tingling with the sudden change of speed. The new 1989 Porsche 944 Turbo (about $50,000) gives you that same rush of excitement every time you hit the gas.

With its blindingly rapid acceleration (0 to 60 in 5.5 seconds), a top speed of 162 mph (not that you'll ever see it this side of the Autobahn), and an engine that, when pushed to its limits, screams like a jet plane, the 944 Turbo is one of the fastest—and most intoxicating—cars produced today. If it were given wings and pointed skyward, it would probably fly.

You drive the new Porsche with both hands on the wheel. The car blithely dominates twisty back roads and hairpin turns; by comparison, cruising on the highway is a bore.

Although the Porsche's giant sunroof is surprisingly easy to manipulate and the Blaupunkt radio is terrific, the 944 Turbo is designed for the driver's pleasure only. The interior may have the requisite modern sweep, but the bucket seats are hard and uncomfortable for long rides (you wouldn't want a mushy seat for performance driving); the windshield picks up an annoying glare from the dash in strong sun; and the wool plaid interior (there are other options) belongs in a Winnebago.

But luxury is not the point here. Machinery, and man's (or woman's) mastery of it is. If the Porsche 944 Turbo were nothing but a kiddie car seat strapped to an engine, there'd be plenty of thrill seekers who would take it as is.

## HOW TO CHECK OUT A CAR—FAST

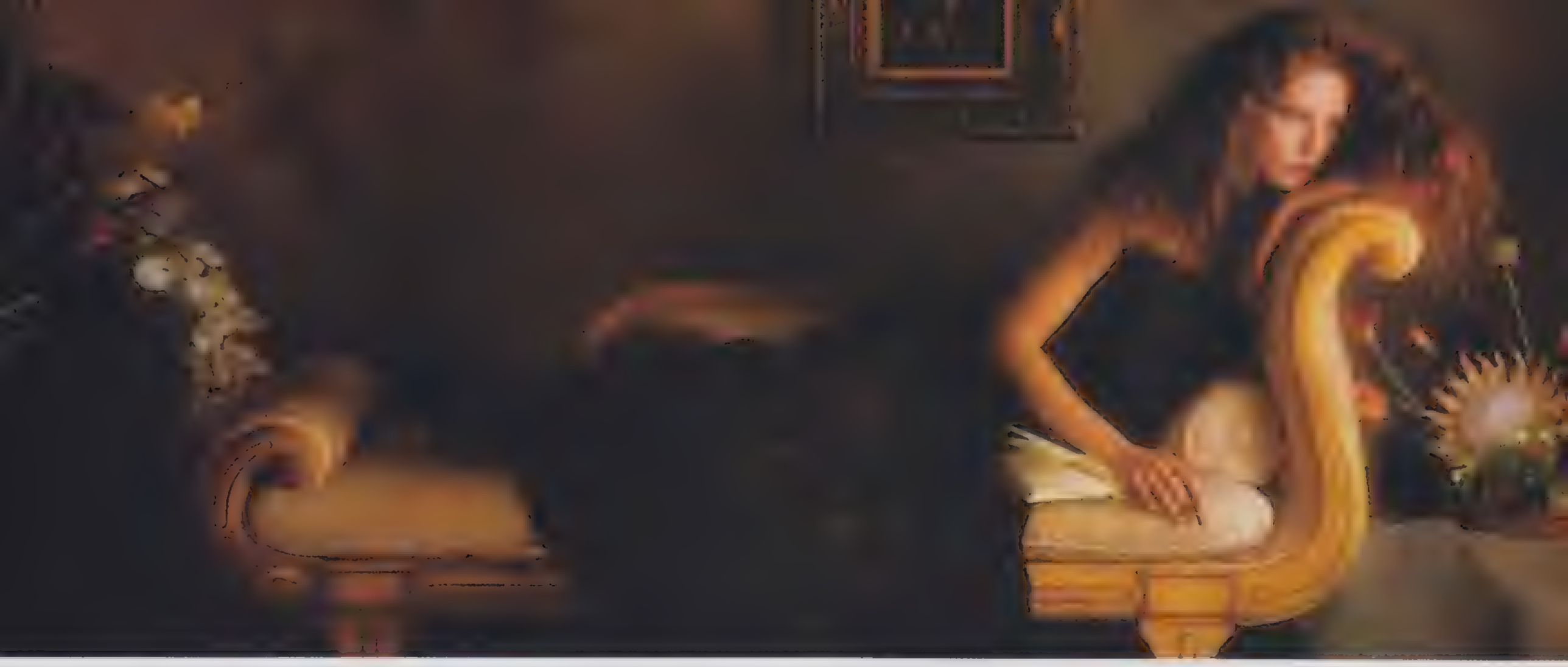
*Perhaps the most frustrating part of shopping for a new car is the ridiculously brief test drive granted by many dealers. The absolute minimum you need to evaluate a car, says Janet Guthrie, the only woman to compete in the Indianapolis 500, is twenty minutes—and shoppers should insist on at least that. At the showroom, examine the car's ergonomics: inside, check the seat controls, mirrors (the control button for the exterior mirror may be hard to get at), steering-wheel tilt, seat belt comfort, and rear visibility. "A short driver, for instance, may have trouble seeing out of a car's right rear quarter," Guthrie says. Check the legroom in the seat behind the driver; there may be very little, even in a full-size sedan. Be sure to drive the car on the open road. Enter fast-moving highway traffic to test the car's acceleration. Check the noise level at 55–65 mph: odd buzzes and squeaks may fatigue a commuter. Once back on the street, take a hard corner to test the car's handling, and check the brakes by coming to a sudden stop from 50 mph. (Check mirrors first!) One U-turn will expose a too-large turning radius; an attempt to parallel park will make many buyers think twice about a car without power steering: "It might make you sweat more than you want to," Guthrie says.*

## Powerful attractions

**Ford is unveiling a faster, stronger, high-performance Taurus for '89. Chevrolet is making an ultra-powerful limited-edition Corvette, known among car enthusiasts as "King of the Hill," with about 400 horsepower. And even practical-minded Nissan will produce a car in its new Infinity line with the oomph of a big V-8 engine.**

**Although car manufacturers are hardly waging the unbridled horsepower wars they fought before the 'seventies gas crisis ('68 Mustang Shelbys, for instance, boasted 428 horsepower), muscle is back. "Since we can't go a hundred miles an hour on a highway, America has become a zero-to-thirty society; acceleration, and the feeling of it, is very important," says Carl Flesher, general manager of marketing communications for BMW—whose new 750 iL zooms with nearly 300 horsepower. "A great engine gives a sense of exhilaration. Americans were weaned on powerful cars, and the sensation is hard to give up." Efficiency—once the paramount virtue of a car—is now the handmaiden of driving pleasure.**

MARK JENKINSON



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# TALKING TO...

# james dearden

**The screenwriter of *Fatal Attraction* and *Pascali's Island*—on sex, fidelity, violence, and being an outsider**

James Dearden, the hard-hearted Puritan who wrote that moralistic blockbuster *Fatal Attraction*, is as gentle as can be in person. He's a thoroughly nice, unexpectedly handsome young English screenwriter and director— blond, with neat, slightly asymmetrical features, an Etonian accent and starchiness.

Son of the pioneer British cinema director Basil Dearden, James supported himself making television commercials but always wanted to direct movies. His first full-length film, *The Cold Room* (1984), was shown on Home Box Office and attracted a following in France, land of instant cults. His biggest triumph to date, however, has been the script he wrote for *Fatal Attraction*, the movie that sparked so much debate in the United States.

I met Dearden for lunch in Paris recently, after his gratifying launching at Cannes of a film he wrote and directed, *Pascali's Island*, which stars Ben Kingsley and is set on a photogenically dusty Greek island at the turn of the century during the last days of the Ottoman Empire. I had the impression that *Pascali's Island* was going to be an artistic, *Room with a View* sort of film made by Dearden to assuage his guilt over the obscenely successful *Fatal Attraction*.

But the new film struck me as just as morally ambiguous as *Fatal Attraction*. Pascali, played by Kingsley, acts as interpreter and go-between for an English swindler (Charles Dance) in his dealings with the local Turkish authorities. The swindler deceives Pascali, his own agent, not once but twice, and in the end Pascali betrays the Englishman—with unexpectedly violent results. Dearden imagines Pascali as a Shakespearean character whose tragedy is that he is mistrustful and can't conceive that the Englishman might like him. "Pascali is a man who can't make contact," Dearden explains, adding that he identifies with the problem since he, too, has always felt apart, an observer. That may well be, but I could find no good reason Pascali should trust the Englishman.

Similarly, although I was on the edge of my seat or hovering two inches above it throughout *Fatal Attraction*, I left the theater disgruntled, since the apparent lesson it was teaching (if you cheat on your wife even once, you will ruin your life unless you have the good sense to murder your partner in sin) struck me as disagreeable, primarily because it showed so little sympathy for the Other Woman, not to mention its lethally smug confidence in the sacredness of marriage.

"Originally," Dearden said, "I made the Glenn Close character much more sympathetic. I had a long monologue for the Other Woman—in which she explained how much she'd been hurt by her last affair, seven years with a married man who had promised to divorce his wife and marry her—but it got cut in one of the nine drafts. The basis for *Fatal Attraction* was a forty-five-minute film I wrote and directed in England. It ended after the first weekend the husband spends with the Other Woman. She attempts suicide, he consoles her, she apologizes—and then she phones the man's wife on Monday morning. Fadeout. When we decided to turn it into a feature-length movie for Hollywood, there was nowhere to go but over the top. The film went from a quiet, Rohmeresque film to a Hitchcock thriller on speed and switched from a psychological story to one of terrifying physical violence."

The ending of the film was changed to the bloody bathroom murder after Los Angeles preview audiences appeared disappointed. "We hadn't realized how much the audience *hated* the Glenn Close character, how misogynistic its response was. I hasten to add that its response—not the movie—was woman-hating. I rewrote the end so that the wife guns down the Other Woman. And people came out energized; they loved it. You may see the closing shot lingering on the happy family portrait as an affirmation of the nuclear family, but how could it be, given all that blood on the tiles?"

When I asked Dearden if he was married and whether his wife subscribed to his views, he said that she saw the film as entertainment and had liked it through the ten years of its development. "As for her views, I think we both believe that married partners have a right to expect fidelity, that there is a degree of hypocrisy about using somebody outside the marriage for sexual gratification, and that sex with an unknown person can be a step into the unknown. For me, that's the real meaning of the film—the unknowability of other people."

Does Dearden think Americans are particularly violent? "Certainly American audiences participate vocally and viscerally in the film, whereas the English just sit back and watch it as a thriller without getting involved. Americans have gone back to see it again and again—you don't sell sixty million tickets without a lot of repeats. People want to see how their friends and lovers respond. The movie's become a litmus test. The one country where it didn't work was France, where extramarital affairs are considered normal, I suppose. And we were surprised that the movie was such a success in Japan, since there are fewer career women there and men have sex outside marriage only with prostitutes, it seems."

What is Dearden's next project? "A movie based on a novel, *Ransom*, by Jay McInerney (who wrote *Bright Lights, Big City*), which is about an American exile living in Japan and learning about the country through martial arts. I identify with outsiders, people like Pascali. I suppose I'm an outsider—what creative person isn't?" —EDMUND WHITE

*("Talking To" continued on page 570)*

DAVID BAILEY

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LA BEFANA

Eamonn J McCabe

# Paris *swings*

**THIERRY MUGLER**
ROMANOFF BOUTIQUES

# Paris *swings*

**KARL LAGERFELD**
CHEZ CATHERINE

Eamonn J McCabe

# Paris *swings*

**EMANUEL UNGARO**
DAYTON'S OVAL ROOM

Photography by Eamonn J McCabe. Makeup by Lynn Barron. Hair by James Bradshaw

**SAINT LAURENT RIVE GAUCHE**

I. MAGNIN

# TALKING TO...

(Continued from page 559)

## sandra bernhard

### Milking our sacred cows for comedy

Sandra Bernhard blew into town last March to open her one-woman show, *Without You I'm Nothing*—a wildly uninhibited pastiche of stand-up comedy, rock music (Bernhard, stripped down to bra and panties, does a terrific version of Prince's "Little Red Corvette"), and the occasional playback of messages left on her answering machine—where she takes on every media sacred cow from Lily Tomlin to Bruce Weber. In July, she published her first book, a collection of material called *Confessions of a Pretty Lady*, and this month, she'll be seen in a new movie, Nick Roeg's *Track 29*. Her first, *King of Comedy*, didn't exactly rocket her to stardom ("When you start resenting Linda Hunt," she says, "you know you're in trouble"), but lately it seems she's everywhere: appearing in gossip columns with her new best friend Madonna, whom she's trying to convince to do a stand-up routine with her; talking about a recording project; promising to dance on Robin Byrd's cable show.

Fame, Sex, Obsession, Beauty—these are the subjects that fuel Bernhard's performance. Here is what she has to say offstage, presenting an image—sweet, vulnerable, and about as normal as can be expected—very different from her hell-bent-for-leather stage persona.

*On Madonna*: She's like this incredibly vulnerable, accessible, supportive woman. She's fun to be with. She's really like one of the girls.

*On Relationships with a Star*: When I'm with a regular person, they're usually more the star than I am. I'm the one cleaning the house, running to the grocery store, really giving emotionally.

*On Celebrity*: It will either enhance the positive—or negative—things about you. It's made me a nicer person.

*On Audience Identification*: I interpret the world, make it less painful and alienating. People go, "Oh, there's somebody out there who's as weird as me."

*On Comics*: Andrea Martin and Catherine O'Hara are really funny. David Letterman. Pee-wee Herman. Fran Lebowitz. *Spy* magazine.

*On What's Important*: I think people want to make people laugh more than anything. And if any of those beautiful girls were the least bit thoughtful, that's what they would want too.

*On Growing Up Weird*: Growing up I was very insecure, very neurotic. And I had a captive audience. I grew up being a little star in my own house. So there was nowhere else for me to go. —TRACY YOUNG

("*People*" *cont. on page 578*)

PEGGY SIROTA. Details, last pages



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BY WALTER CHIN

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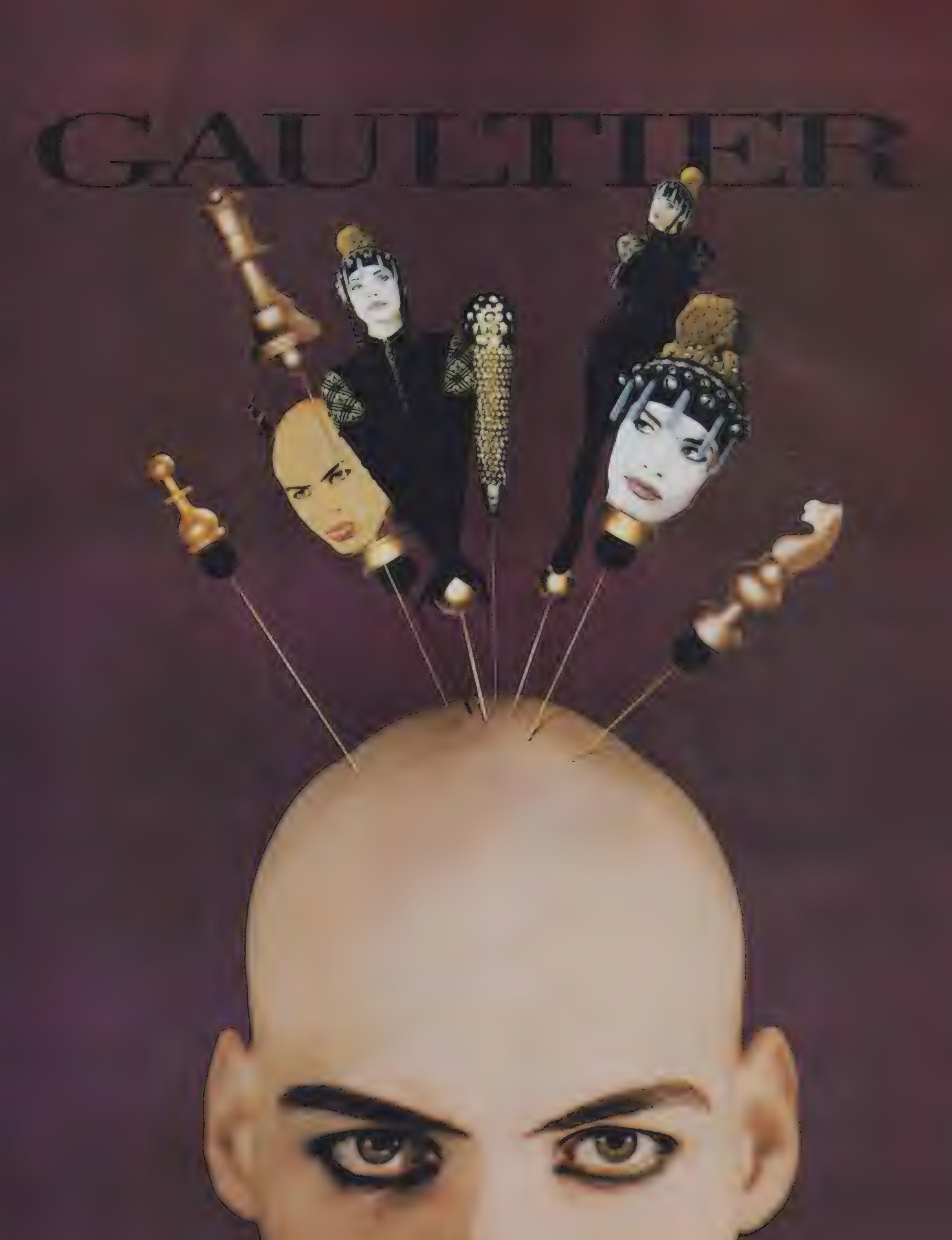

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# TALKING TO...

## New York's new star on the gossip beat goes after scoops like a Green Beret...

# billy norwich

William Norwich, they say, knows something—or everything—about everyone in New York City. That's why, at the young age of thirty-four, he's one of the best and certainly the most fun columnists around town. To be more specific, he's the society columnist for the New York *Daily News*. What makes his column different from so many others is that he covers the younger, downtown crowd as well as the more familiar society names. Norwich's column reads like a serial novel—a continuing story of contemporary social life.

"My first priority is to cover society," he says, "but I think of my column as a life-style column. I was in a helicopter, coming back from the Tyson-Holmes fight in Atlantic City. Mike Lupica, the sports columnist for the *News*, was with us, but I was too embarrassed to introduce myself because I wrote a society column. When I told this to my managing editor, Jim Willse, he said, 'But why? You and Lupica both cover teams.' That was a big opening for me in understanding the job. There *is* a league of society, and a great number of teams. They include the oldest guard (the people you've never heard or read about, the Hobe Sound types); the Gilded Set (those rarified people such as Mrs. Astor and Mrs. Reed); then there is what I call the Fashion Flock (they would include, say, Calvin Klein and Bill Blass)."

Billy Norwich was born in 1954, in Norwich, Connecticut, the only child of parents who died before he was twenty. As you may have guessed, he changed his name, and he makes no bones about it ("Yes," he tells people, "I'm Billy Norwich, from Goldberg, Connecticut"). After school at Pomfret; Fleming College, in Florence, Italy; and Hampshire College, he came to New York City, where he taught for a time at St. Bernard's, sold books at Fiorucci, and wrote for a punk rock magazine called ADIX. He also sold a script for a movie that never got made, although it did pay for him to attend writing classes at Columbia, where he earned his M.F.A., studying with, among others, Elizabeth Hardwick, Edmund White, and Gordon Lish.

A lot of people say that Liz Smith got Norwich his column at the *News*. "She'd say she recommended me," he says, "but I'd say she managed my employment."

The two columnists had met through the actress Holland Taylor, and had taken to each other like old friends. "I hate to sound like Arianna Stassinopoulos talking about past lives, but it was like, 'Where do I *know* you from?' Liz knew I was well versed—that I had read Nancy Mitford, Ronald Firbank, E.F. Benson. She knew I'd gone to school with a lot of these society people's kids. She also knew that I can meet a deadline."

So when Suzy quit the *News* to go to the *Post*, Norwich got the job after a few tryout articles. *Women's Wear Daily* announced his appearance on the social scene. "I had access to these people, but I didn't yet have their trust. People wondered if I was going to be a fourteen-carat bitch-on-wheels. But they knew that I like to laugh, and that I get along with anyone with a sense of humor. The stuck-ups and kill-joys I get on with like oil and water."

He added that the job isn't always parties and cocktails. "Sometimes it's heartbreaking, like when I hear that somebody is getting divorced. I call Mrs. Plophead and say, 'I hear sad news,' and she begins to cry. I feel heartbroken at first, but I have to keep my distance. You know, the columnist in New York City is *part* of a society divorce, like the lawyers."

For every sad story, however, there is the humorous one or the scoop. Norwich was the first person to break the news about the Streisand/Johnson romance and the rumor that the John Gutfreunds are breaking up. "The scoop that has my name on it was about Princess Diana. When the Prince and Princess came to the States last year, Diana saw a Jacuzzi for the first time. She put bubble bath in it, and it wouldn't stop bubbling. I wish I could tell someone who my source was on that item—it was very high up."

Sources! One always wonders just where a columnist's items *(Continued on page 584)*

LOU SALVATORE

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In olden days a glimpse of stocking,

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Now heaven knows, anything goes.*

—Cole Porter

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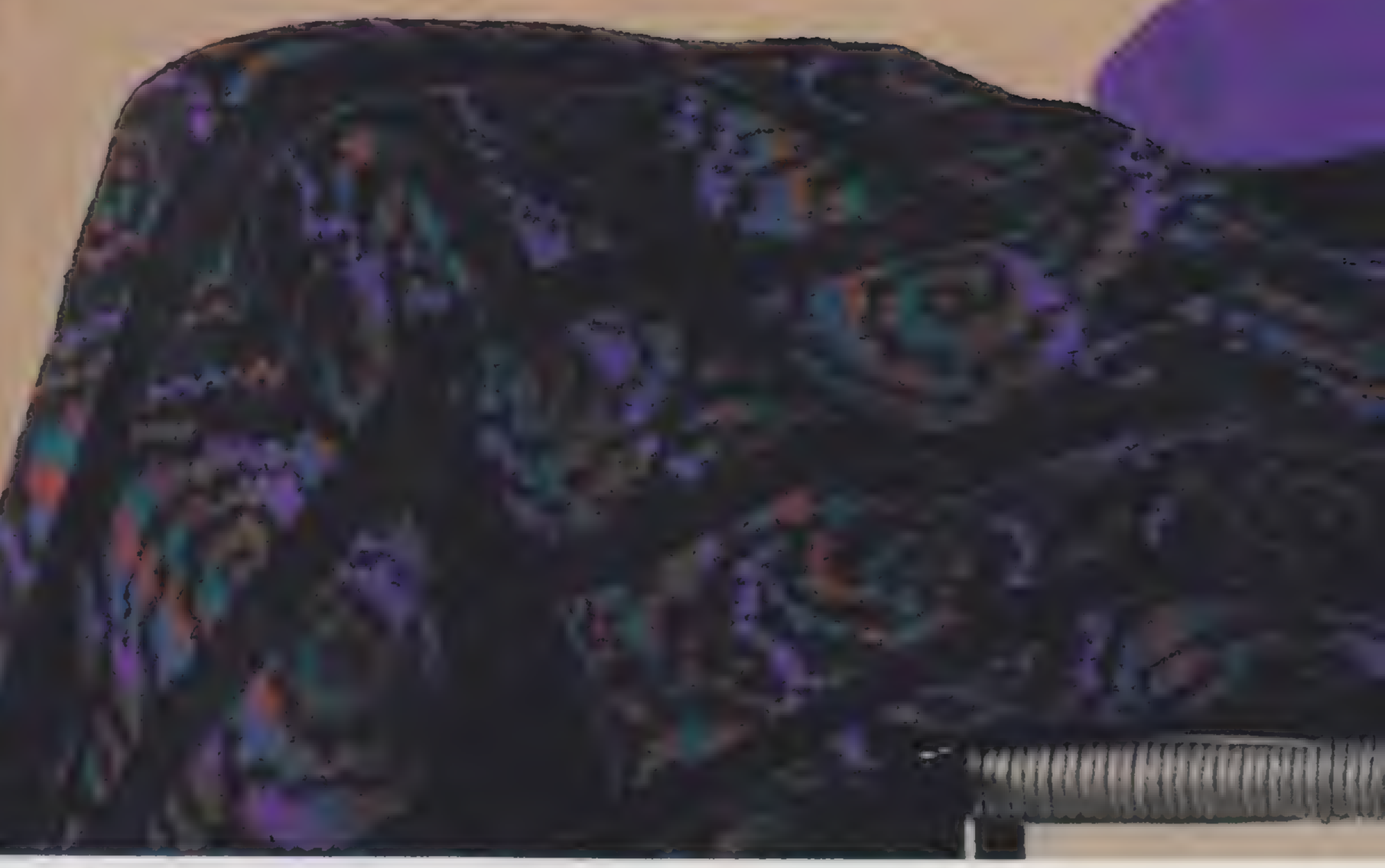

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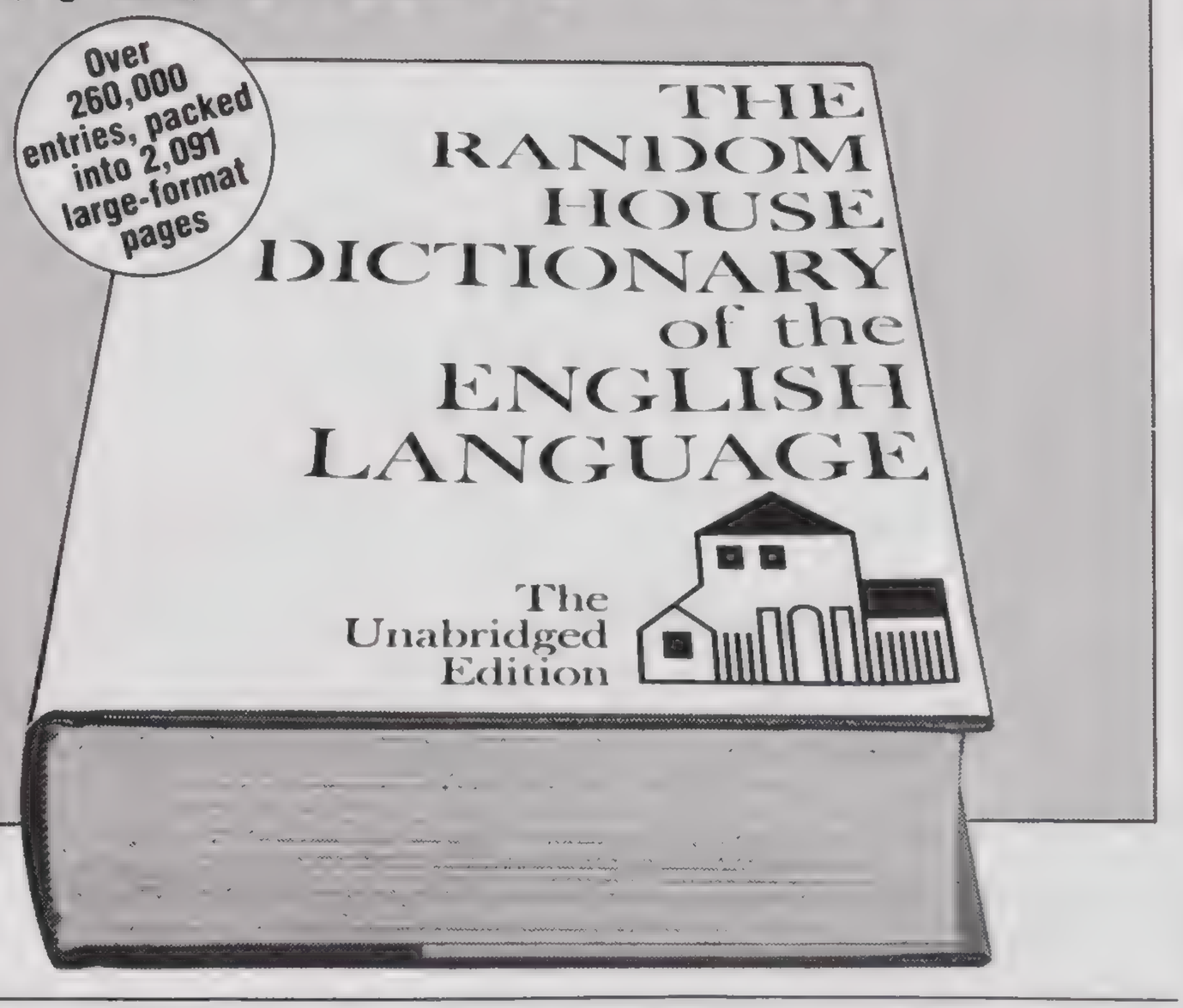

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# TALKING TO...

*(Continued from page 578)*
come from. There are, of course, press agents, although Norwich says he rarely uses them, and a whole network of friends on both coasts and in Europe. Then, too, it's a matter of getting around.

"Producing the column is like riding a tiger," he says. "You *don't* get off! That means I don't sleep. I work with a trainer at 6:30 A.M. Then I get a sack of mail, and I have messengers delivering things to me every five minutes from eleven until two. My main concern is stress management. I worry about certain dreams. In one, I saw the best plastic surgeon. I said, 'What do you think?' and he said, 'I think so.' In the hospital, he kept saying, 'Don't look to either side,' but I did. When he took the bandages off I looked like the Cub Scout I used to be. I don't want my wrinkles anymore."

Luckily, Billy Norwich doesn't have much time to dream. A typical week last May included the following: a Bruce Springsteen concert at Madison Square Garden with decorator Ann Downey and fashion designer Fabrice ("It was an off-duty night because I didn't go to Princess Yasmin Aga Khan's Alzheimer's benefit at the Waldorf. But I hit pay dirt anyway because sitting in front of us was John Kennedy, Jr."); lunch with the editor of *Fame* at the Rainbow Room; cocktails for the Sotheby's people; a taping of the Geraldo Rivera show ("which made me crazy"); a very proper charity party at the New York Public Library; and dinner at 21 with Viscount David Linley, Patrick McCarthy of *W*, and Kimberly duRoss. All of this while turning out five columns a week and answering umpteen phone calls. "My life is like that Green Beret training exercise Stand-up-sit-down-touch-your-nose. You do it until you drop."

—CHRISTOPHER COX

*("Talking To" continued on page 594)*

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# TALKING TO...

*(Continued from page 584)*

## don penny

### If you think the last three Presidents were witty, he's why

In Washington, political pros still remember the great line Ronald Reagan delivered during a 1984 debate with Walter Mondale: "I will not exploit, for partisan political purposes, my opponent's youth and inexperience." With that subtle, self-deprecating remark, Reagan defused the issue of his advanced age and, perhaps, took a giant step closer toward reelection.

While millions of voters may have thought Reagan simply thought fast on his feet, Don Penny knew better, because he'd written that line. For more than a decade, he's been behind the scenes in Washington, a political wizard of Oz supervising the writing of one-liners, speeches, toasts, and ripostes for the last three Presidents, thirty-two senators, fifty members of the House, and dozens of cabinet officers, ambassadors, and foreign dignitaries.

At fifty-five, Penny is a wiry, hyperactive bachelor who lives in a two-story Georgetown apartment that is filled with antique toys, most of them recalling his passion for warplanes and military history. Professionally, he watches politicians; to Penny, how a politician handles humor and the media tells a lot about his or her soul and electability. And this season's crop of Presidential hopefuls didn't impress him.

Michael Dukakis is "sort of a successful druggist—he communicates a reflective personality," says Penny. George Bush "is a perfect example of someone with no charisma. He is what Reagan was supposed to be—a great family man, honest, and sincere. But it doesn't come across. He reminds me of the joke about a guy who says, 'I really ought to get out of show business—I can't act, I can't sing, and I can't dance.' So his friend says, 'Why don't you get out of the business?' and he says, 'I can't—I'm a star.' "

Not that Penny thinks the also-rans were much better. He calls Gary Hart "a political boat person without oars." Paul Simon didn't lie or exaggerate—"he told the truth, but he was boring when he did it." Pat Robertson would "tell you your mother was dead if he thought it would get your vote." Dick Gephardt was "sincere, a lieutenant looking for a general's job."

Penny grew up in Brook-

*(Continued on page 602)*

STEVE SZABO

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# TALKING TO...

*(Continued from page 594)*
lyn—also in the neighborhood were Woody Allen, Elliot Gould, and Barbra Streisand—before he went to Hollywood as a stand-up comic and actor on situation comedies such as *The Wackiest Ship in the Army* and *Gomer Pyle*. In 1967, he decided there was more security on the other side of the camera, so he moved to New York City to start a production company that filmed commercials.

Nine years later, while shooting stock footage of Gerald Ford, Penny was hired by the White House to consult with the new President. Ford's public image, reinforced by Chevy Chase's portrayal of him on *Saturday Night Live*, was that of a slow-witted, clumsy Midwesterner who had become President by accident. "But I found a warm, sincere guy who was openly trusting," recalls Penny. "He was my scoutmaster, my father, my Abraham Lincoln."

Penny's first success with Ford came when the President appeared at the Gridiron Club dinner, an annual conclave of heavyweight journalists and politicians. Penny suggested that Ford stride onto the stage carrying a sheaf of papers. Just as he reached the podium, Ford was to fake a stumble and let the papers scatter over his audience. Ford's political advisers considered the *shtick* un-Presidential, but Ford liked it. So did the audience, and among Washington reporters Ford became a man big enough to laugh at himself.

Penny hadn't planned to become the White House court jester, but he got a case of Potomac fever and stayed on. "Jerry Ford was what's known in the trade as a *fumferrer*," recalls Penny. "In Yiddish, that means someone who is talking and humming at the same time. Like someone talking with bubble gum in his mouth. I told him he had to enunciate, he had to bite his words." By the time Ford stood before his party's convention in Kansas City to accept the nomination for a try at the Presidency, Penny's coaching had taken hold, and for perhaps the first time, Ford drove a crowd crazy with a tough speech whose rhythm and cadence were just right.

Mr. Show Biz had found religion in politics. "A writer friend said mine was a story of redemption," Penny recalls. "I was a guy going through life with no commitment, who was rather shallow, who could buy what he needed. Nothing much was required of me as an ad man—I just did the job and went home. I came from a dog-eat-dog world where it was made clear to me that there wasn't any justice, only success. But I found at the White House many people who truly tried to help me. That sort of threw me."

Image has become as important as reality in national elections, and television sound bites can carry more weight than position papers—leading some to suggest that ghostwriters for political celebrities do a disservice by making the bland appear bright and the dull seem interesting. "Life is black and white and really needs some color," says Penny, "and that's what I like putting into it. Everybody has a 'passion button,' and my job is to find it. I don't find anything sinister about helping someone to learn how to communicate better."

Today, Penny's company, Communications Counsel, has more than a dozen writers who pen speeches and one-liners for politicians. His other company, Capitol Partners, works with CEOs of Fortune 500 companies to promote their causes in Washington. Penny says he tells business executives who are new to speaking in public "the same thing that I've told politicians: 'It's really too bad that tap dancing is part of this job, but it is. So you might as well learn to dance well.' " —RUDY MAXA

*("Talking To" cont. page 608)*

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# TALKING TO...

# bramon & hopkins

Casting directors Risa Bramon, thirty-one, and Billy Hopkins, twenty-nine, have been eliciting dramatic responses since they cast their first film, Susan Seidelman's *Desperately Seeking Susan*, in 1984. They had had no movie experience, but nearly a decade spent working in New York City theater allowed them to skim the cream of Off-Broadway actors, fresh and delicious to movie-goers. Their biggest coup: casting Madonna just seconds before her ascension into superstar heaven.

The pair's shrewd, skewed choices brought a slew of offers. "People called us and said, 'Do for us what you did for *Susan*,' " says Hopkins, angelic even in black, from high-tops to skinny rubber bracelet. Their résumé quickly acquired uptown luster: James Foley's *At Close Range*, Seidelman's *Making Mr. Right*, Jonathan Demme's *Something Wild*, Alan Parker's *Angel Heart*, Adrian Lyne's *Fatal Attraction*, and Oliver Stone's *Wall Street*. Due out this fall is the screen version of Eric Bogosian's intimate, intense stage piece *Talk Radio*, and, this winter, *The January Man*, a psychological thriller starring Kevin Kline, Mary Elizabeth Mastrantonio, and Susan Sarandon, and written by *Moonstruck*'s John Patrick Shanley, an old theater pal.

The Bramon/Hopkins trademark is making the off-kilter seem inevitable once it's onscreen. Among their winning long shots: seeing John Malkovich as the romantic lead for *Making Mr. Right*; spotting the vulnerable comedian in Melanie Griffith, mined for Judy Holliday-grade platinum in *Something Wild*; using nonactors like deadpan comic Steven Wright in *Susan*, or bluesman and *eminence gris-gris* Dr. John in *Candy Mountain*, a small Canadian-American production; and having the wit to picture Glenn Close—usually *(Continued on page 610)*

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# TALKING TO...

*(Continued from page 608)*
typed as unrelentingly upright—making nasty love in the kitchen sink.

"When we first mentioned Glenn Close to Adrian [Lyne] and Stanley [Jaffe, the coproducer], they were hesitant because they didn't think she had the sexuality. But part of our job as casting directors is to open up the director's mind," says Bramon, who'd look like a Regency heroine—the fine skin, the frank eyes—except for the short fake-fur hair. "We work totally on instinct. People ask, 'How do you know?' It's a combination of being in tune with the director's vision, with what each role demands, and with the actors who are happening."

Bramon and Hopkins credit their years in the theater (they met in 1978, when she was an assistant and he an intern at New York City's quirkily prestigious Ensemble Studio Theatre) for nurturing these qualities. "I think the fact that we continue to direct in the theater makes us different," says Bramon. Most recently, Bramon directed Quincy Long's *Something About Baseball*, and Hopkins did Shirley Kaplan's *Buster B. and Olivia*, both at E.S.T. "We consider ourselves, first and foremost, artists," Bramon says. "There are wonderful casting directors who have respect for the theater, but we still *work* there. Our relationship with actors is different—it's artist-to-artist." When they occasionally cast for the theater, it's an event. Peter Brook's *The Cherry Orchard* at the Brooklyn Academy of Music drew raves for its international cast—and celebrity seekers curious to see the daughters of Norman Mailer and Arthur Miller act. And Madonna made news again when she joined the cast of David Mamet's *Speed-the-Plow*, which opened last May on Broadway.

The theater-to-film transition seemed natural for the pair. Bramon says, "I saw *Silkwood*, which was brilliantly cast by Mary Goldberg. And I thought, 'I know that many actors! I can do that!' " She and Hopkins had been itching to collaborate; they spread the word to casting directors they admired—Gretchen Rennell, Juliet Taylor, Ellen Chenoweth. "Then," Hopkins says, "we got a call from Susan Seidelman saying they were all unavailable for some reason, and they'd recommended us for *Desperately Seeking Susan*."

In their office deep in the subsoil of Lincoln Center, two flights beneath the stage of the Vivian Beaumont Theater, there are constant contrapuntal phone calls and braided conversations—the two comfortably complete each other's sentences—concerning their current projects: an ABC comedy (their first foray into television) starring Roseanne Barr as a sardonic practitioner of Home Ecch, and produced by Carsey-Werner (the folks who do *Cosby*); Oliver Stone's *Born on the 4th of July*, with Tom Cruise; and Kathryn Bigelow's *Blue Steel*, starring Ron Silver and Jamie Lee Curtis. Ultimately, Bramon and Hopkins want to be the ones incubating, envisioning, procrastinating. "We want to direct films," Hopkins says. "And," adds Bramon, "we're starting to say about producing what we said about casting. 'Hey! We can do that!' " —JUDITH STONE


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Luncheon & Fashion Show featuring top American & European designer collections to benefit the San Francisco Ballet Auxiliary
Tuesday, September 20
11:00am Champagne Reception
12:00 noon Luncheon
1:30pm Fashion Show Presentation
St. Francis Hotel
I. Magnin Special Events
(415) 765-8097

### IVEY'S
Winter Park, FL

Ivey's & VOGUE present Fall/Winter 1988
Wednesday, September 7
Fashion Show & Luncheon Buffet
12:00 noon
Fashion Show & Cocktail Buffet
7:00pm
Thursday, September 8
Fashion Show & Luncheon Buffet
12:00 noon
Fashion Show & Tea
4:00pm
Fashion Show & Cocktail Buffet
7:00pm
Tickets $10
Reservations Necessary
Ivey's Winter Park
(407) 644-8511 x204

### JACOBSON'S
Grosse Pointe, MI

IN VOGUE '88
Wednesday, October 5
6:30pm Reception
7:00pm Fashion Seminar
For tickets call Special Events Office
(313) 882-7000

### KAUFMANN'S
Pittsburgh, PA

"A View of Fall"
Cocktail Reception/Fashion Show
Wednesday, August 31
6:00pm Reception
6:45pm Fashion Show
Kaufmann's 11th floor
Annette K. Kraisinger
(412) 232-2369

### L.S. AYRES
Indianapolis, IN

"That Ayres Look Fall 1988" Luncheon & Fashion Show to honor Louis Dell'Olio of Anne Klein with the 1988 Ayres Look Award to benefit the Indianapolis Opera
Thursday, September 29
11:00am
Indiana Roof Ballroom
Nancy Hancock
(317) 262-2142

### MACY'S–STAMFORD
Stamford, CT

VOGUESTYLE–Fall '88
Cocktail Reception & Fashion Show
Thursday, September 15
6:30pm
Upper Mall Level
For Reservations & Ticket Information
(203) 964-8272

### MACY'S–WILLOWBROOK
Wayne, NJ

VOGUESTYLE–Fall '88
Cocktail Reception & Fashion Show
Wednesday, September 14
7:00pm
Willowbrook, 2nd Floor
For Reservations & Ticket Information
(201) 785-9525 x435

### MAISON BLANCHE
Fort Myers, FL

IN VOGUE–Fall 1988
Benefit Fashion Show
Sunday, October 30
Betsy Crockett
(813) 936-1441

### MAISON BLANCHE
New Orleans, LA

IN VOGUE with Overture
Black Tie Benefit,
Party & Fashion Show
Saturday, September 10
8:00pm–midnight
Canal Street Store
Chanelle Ciaccio
(504) 566-1000 X214

### ROBINSON'S
Beverly Hills, CA

VOGUESTYLE at Robinson's Now!
Champagne Reception, Fashion Show & Seminar to benefit the Maple Center of Beverly Hills
Thursday, September 8
7:00pm Reception
8:00pm Fashion Show
The Patio, Lower Level
(213) 275-5464 x604

### ROBINSON'S
Northridge, CA

VOGUESTYLE at Robinson's Now!
Luncheon Seminar & Fashion Presentation
Friday, September 9
12:00 noon Luncheon
1:00pm Fashion Presentation
Robinson's Northridge
(818) 993-6226 x604

### ROBINSON'S
South Coast Plaza, CA

VOGUESTYLE at Robinson's Now!
Champagne Reception,
Fashion Show & Seminar
Wednesday, September 7
6:00pm Reception
7:00pm Fashion Show
South Coast Plaza,
Crystal Court
(714) 432-1800 x604

### SAKOWITZ
Houston, TX

Sakowitz & VOGUE Present
NEW DIRECTIONS–Fall 1988
Thursday, September 22
7:00pm
Saturday, September 24
11:00am
Post Oak Colony Room
Sales Promotion Department
(713) 888-3491

### ZCMI
Salt Lake City, UT

VOGUE Show
Fashion Show/Luncheon to benefit the Salt Lake County Medical Auxiliary
Saturday, September 17
12:30pm
Little America Ballroom
Credit Department
Downtown (801) 321-6656
Cottonwood (801) 321-6188

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ULTRASUEDE IN THE HANDS OF GEOFFREY BEENE

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Care for Youthful Eyes from CLARINS

# eyes *looking their best*

Life today is tough on your skin. It can make you look older than you should. Sun damage, pollution, air travel, even excess heating all take their toll—not to mention stress and fatigue. This is especially true for the delicate skin around your eyes where signs of neglect and abuse show first. That's why Clarins, the foremost choice for skin care in France, developed new Eye Contour Balm "special". To provide instant super-nourishing relief for very dry eye contours, helping to minimize lines and wrinkles...By Jill Gordon

You blink, you laugh, you squint, you smile—and, as you do, each slight movement aggresses the delicate skin around your eyes. Because it is so thin, so fragile—and has few oil glands to lubricate it, the eye contour area is prone to early signs of aging.

It's why special care is needed to protect against expression lines, dark circles and puffiness.

Clarins, the premiere skin care authority in France, was first to recognize these specific concerns of fragile eye area skin. Four feather light (non-oily and fragrance-free) eye contour products are the result of Clarins in-depth research to effectively keep eyes looking their best. Read on as their specifics are detailed...

If your reflection in the morning has a tendency to show puffiness and dark circles around your eyes—Clarins Eye Contour Gel is for you. Soothing marigold and other natural extracts in Eye Contour Gel work to reduce the appearance of puffiness and dark circles, instantly refreshing tired eyes. Who couldn't use a little help waking up now and then.

While a beauty "must", the application and removal of eye makeup can be hard on delicate eye contours. It's smart to treat this area as gently as possible. When applying makeup, don't pull or rub skin roughly.

When it's time to remove eye makeup, dampen a cotton pad with a non-oily, fragrance-free eye makeup remover like Clarins and gently cleanse lids and lashes. Clarins formula is unique because it has the same pH value as your tears, hence it won't irritate the sensitive eye area.

If you like the wisdom gained with accumulating birthdays, but not the wrinkles, you need to take care of your skin. Noticing those first fine lines can be upsetting, but don't despair—there is help to be had. Clarins Eye Contour Balm works to soften the appearance of fine lines and wrinkles with light, yet effective moisturizing extracts.

Besides passing years, there is another beauty spoiling culprit to watch for...the stress and environmental aggressions so common to our lives today. They take their toll, often causing skin to become very dry, very prone to premature lines around the eyes.

Recognizing this new and growing concern so many women share—Clarins developed new Eye Contour Balm "special" especially formulated for very dry eye contours. It provides instant relief from the tight feeling of dry skin as it drenches skin with moisture. Super-rich, yet non-oily, the balm is formulated with nourishing bisabolol, wheatgerm and borage extracts to soften and smooth away age-revealing laugh lines and wrinkles.

Clarins new Eye Contour Balm "special" has a revolutionary formula that releases its beautifying ingredients for hours after application. And, even though it is highly emollient, Eye Contour Balm "special" is non-oily, so it won't induce puffiness.

Studies showed that when Eye Contour Balm "special" was applied daily for a period of 21 days, the results were dramatic. The *appearance* of existing lines was visibly improved by 22% and the *number* of lines on the eye contour area were visibly minimized by 50%!

So go ahead...smile, laugh, even wink as often as you like—with Clarins Eye Contour Treatments, your eyes will reveal nothing more but your sparkling personality.

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for very dry skin
aux plantes

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# what stands out...

This is the moment of truth. The time to ask certain questions: What are the changes that count most for fall? What, in the end, are the clothes to care about, to look for, and to wear with real pleasure? . . . The answer—across the board—the clothes you're interested in now are less extreme, less exaggerated. There are more choices. But it isn't a season where anything goes. There are always things that look better . . . that *are* better. And the best right now fall into one of four categories . . . . The first: dressing based on a different attitude, a different sensibility. What prevails in this way of thinking—day and night—a certain purity, simplicity, understated on-the-body-shaping. Always quiet, low-key, but unmistakably effective . . . . Second, a new day dressing that's sharper, racier. With consistency in coloring—warm brown tones. Consistency in texture—graphic menswear checks and plaids. Top daytime choices: a longer, cleaner jacket and soft trousers; the jumpsuit—sleek, tailored; and a good-looking patterned jacket over a jersey dress . . . . Third, big-time evenings, different in ornamentation—unruffled, unexcessive, as relaxed as a pyjama. The real change at night: in the easing of shapes, the uncontrived quality. Including interesting—modern—variations on "the smoking." . . . And, fourth, another beat at night—younger, freer. This is slightly offbeat, charming, no-rules dressing. What counts here—age and temperament . . . and variety of more daring looks. Out of all the fashion thinking this fall, the ideas here are the strongest . . . and the surest guide to the best of what's around.

## What about length?

**As the dust settles... a longer short skirt for day. Pants (jumpsuits included) as a viable alternative, day and night. With more variety for evening.**

## What's on top?

**A new world of coverings. Big shawls that wrap. Soft, rounded coats that do the same. The season's best—unstructured, uninhibited.**

## What to avoid

- **Extreme shoulder pads (shoulder lines) on anything**
- **Too short, too tight clothes**
- **Poufs, crinolines, and all that jazz**

And it's something that changes the look and the mood of fashion. A different sensibility that prevails day and night. A different approach to dressing. Low-key but very effective. For day, a "softer" edge to tailoring, a purity of line, simplicity. Still very charming, very appealing. And, at night, dressing that gives you glorious effects without relying on glitz-and-glitter. There's a more understated allure. And more choices—from the most laid-back pyjama to the most engaging short dress. At every moment, a consistency in attitude. . . and in the way a look comes together—with striking accessories and with the kind of unexcessive makeup and hair that maintain the "purity." Along with a strong sense of the body—the base on which everything is built. On these sixteen pages, symbols of a new season, a new thinking. . . .

# something DIFFERENT is happening this fall...

The beginning . . . of a different mood, a different decade. Dressing. This page: from Ronaldus Shamask, a longer, more easy-to-the-body jacket in teal tropical-weight wool flannel and soft, wider-legged pants in grey. Jacket, about $450; pants, about $270; Barneys Goodman, Greenburg, Hawkins NY; Gallanos & Maxwell, Miami; Saxon Mills, Saxon Mills CA. Three women from Tokyo and London [illegible]

The framework for day dressing that's high-level, low-key, *left*: Bill Blass's perfectly tailored grey wool flannel suit. Hirshleifer's, Manhasset and Forest Hills NY; Montaldo's; I. Magnin. To order at Elizabeth Arden Salons; Nan Duskin, Philadelphia, Baltimore; Marshall Field's. Bracelet, Tiffany & Co. . . . This season's daytime "news"—the jumpsuit. *Right*, Isaac Mizrahi's way—softly tailored, gentle, in camel's hair with a fur-edged hood. About $1850. Bergdorf Goodman; Charles Sumner, Boston and Chestnut Hill MA; Ultimo Ltd., Chicago. Details, see last pages.

Deborah Turbeville

ANOTHER APPROACH TO TAILORING . . . ANOTHER LEVEL OF DRESSING FOR DAY

# THE WAY A COAT WRAPS... ITS NEW SCALE AND SWEEP AND ATTITUDE ...THE CHANGING CHARACTER OF DINNER DRESSING

The coat—the gesture—of the season, *opposite:* a big, beautiful, blanket-like wrap of brown fleece alpaca wool reversing to satin, from Isaac Mizrahi. It goes anywhere, anytime... and it *feels* terrific! About $865. Bloomingdale's; Ruth Shaw, Baltimore; Macy's, Atlanta; Ultimo Ltd., Chicago....The subtle nature of dinner dressing, the strong sense of body, *right:* Ronaldus Shamask's grey wool crepe dress with a soft open neckline, brown horn buttons, perfect simplicity. About $470. Coco, Coconut Grove FL; Ruth Kishline's Country Clothes, Evansville IN, Naples FL; Savannah, Santa Monica CA. To order at Barneys New York. Bracelet, Fred Leighton. Details, last pages this issue.

Deborah Turbeville

What gets evening dressing off the ground, *opposite:* the perfect little black dress. This one, from Isaac Mizrahi. And what gives evening dressing its real impact this fall: the accessories—strong, colorful, look-turning. Here, his dramatic wraparound shawl in two tones of blue satin/wool and high-heeled, strapped evening pumps in blue satin. Dress, about $295; shawl, about $975. Both, mid-September at Saks Fifth Avenue; Hirshleifer's Etc., Manhasset NY; Ultimo Ltd., Chicago; Linda Dresner, Birmingham MI; Sakowitz. Shoes, Maud Frizon....Another example, *left,* of how effective, how eye-catching color can be: with strapless black velvet, Isabel Canovas's long pink silk evening gloves with tiny black ants. Oscar de la Renta dress. Gloves, about $1250. Isabel Canovas, NYC. Details, last pages.

Deborah Turbeville

THE DISCREET
CHARM OF EVENING...
THE OBVIOUS
CHARM—AND STRENGTH—
IN A COLORFUL,
GLORIOUS ACCESSORY

NEW YORK COLLECTIONS

# A STRIKING SENSE OF THE BODY AS A BASE . . . A STRIKING "ACCESSORY" AS A LOOK-MAKER

Starting point for this minimalist dressing: the body. At its most visible, *far left*: Donna Karan New York's bare-top body stocking. About $60. Bergdorf Goodman. . . . New nighttime attraction, *near left*: the jumpsuit. Here, with clear body emphasis—Norma Kamali's bias-cut black silk velvet, bathing-suit bare in back. About $575. OMO Norma Kamali, NYC; Knit Wit, Philadelphia; Ultimo Ltd., Chicago; Gallay, West Hollywood CA; Ralph Davies, San Francisco; Mario's, Portland OR, Seattle WA. . . . Added bite: the jacket that's an instant change of character for any look. *Right*, from Bob Mackie, in gold silk faille—embroidered, feathered. . . irresistible! L.S. Ayres, Indianapolis IN; Martha, Palm Beach and Bal Harbour FL; I. Magnin; Amen Wardy, Newport Beach CA. To order at Elizabeth Arden Salons. Details, last pages this issue.

Deborah Turbeville

A NEW DECORATIVE EDGE—UNCOMMON—HEIGHTENING THE MOOD OF EVENING

Exceptional accessories—the turning point for dressing at night. Exceptionally charming, *right*: Isabel Canovas' fanciful fox-and-feather evening hat. Isabel Canovas, NYC....And a bold black-and-"pearl" choker: Isaac Manevitz for Ben-Amun, about $115. Bloomingdale's; Nan Duskin, Philadelphia, Baltimore; Bebe at La Place, Beachwood OH.... Key to the mood of evening: an understated approach to makeup. And hair with simplicity in line, look—everything part of the same beat, the same attitude.... *Beauty Note:* Perfect example of a new subtlety: Ultima II's Sheer Currant cheeks; African Fawn lips. Details, last pages.

Deborah Turbeville

A DIFFERENT SHORT DRESS AT NIGHT... LIGHTHEARTED, FESTIVE, "MORE" WITHOUT BEING "TOO MUCH"

Pure delight, *this page:* Krizia's short black dress—puckered all over—with white silk satin collar and cuffs. Krizia Boutiques, NYC, Palm Beach and Bal Harbour FL, Dallas, Beverly Hills; Garfinckel's. Michael Kors for Birger Christensen fur. Rolex watch. . . .Another side of the story, *opposite*—exuberant in its coloring and pattern, soft and easygoing in its shape: silk print top, tiered skirt from Christian Lacroix Prêt/a/Porter; Top, about $900; skirt, about $626. Saks Fifth Avenue; Hirshleifer's Etc., Manhasset NY; Charles Sumner, Boston and Chestnut Hill MA; Montaldo's; Romanoff Couture, Bal Harbour FL; Liberty House of Hawaii. Details, see last pages.

Deborah Turbeville

New pants persuasion, *left:* Calvin Klein's beautifully cut, high-waisted black wool crepe trousers (about $510) and spare ivory silk crew-neck top (about $340)—the ease of a "uniform," the equivalent of any little black dress. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; Holt Renfrew of Canada. . . . Knockout variation on the short-dress theme, *right:* strapless, tasseled black velvet. By Carolina Herrera. To order at Lord & Taylor, Hirshleifer's, Manhasset and Forest Hills NY; Nan Duskin, Philadelphia, Baltimore; Martha, Palm Beach and Bal Harbour FL; Sakowitz. Fur coat, Adrienne Landau Designs. Details, last pages.



Deborah Turbeville

THE SCOPE OF EVENING . . . A NEW RANGE OF OPTIONS, NEW CHOICES WITHIN THE WORLD OF UNDERSTATED NIGHTTIME DRESSING

Mary Jane
siano's jazzy
ckets and
black base,
ge
Note: On lips,
lizabeth Arden
Red Diamond
lipstick. These
hair, Gad
for Gad Studio;
Rumiko for
on. Details,
last pages.

# Smart women, smart clothes

## A new generation of women designers—who are about the same age (thirty) and who have been designing about the same length of time (six years). Common to all: the spare, neutral base, the ease of knits, and a twist—the pop of bright color, the playful details. The customer? Age thirty-two or sixty-two and free-spirited. On these pages, a close look.

## mary jane marcasiano

### "Take sexy and playful. And put it with simple. That's the way modern women are dressing"

"I never design anything that isn't as comfortable as a sweater," says Mary Jane Marcasiano, thirty-two, who's been designing for about nine years and is known for her innovative use of knits. "It's easier to design something extreme; it's harder to design something wearable, something subtler." The starting point? "I use myself as a prototype. I never sell anything on my line that I haven't worn. A lot of it has to do with my life—going from the gym to the office, from uptown parties to downtown, from black tie to something else. I want clothes that are flexible enough to work in all those situations. It's a cliché, but true: career women, complicated lives, versatile clothes. I think I speak for someone thirty-two as well as for someone fifty-two. Someone hip. Free-thinking." What works? "Knits from a purely esthetic point of view—the creativity of it (the draping)—and from a practical point of view—they're so incredible to wear and easy to travel in. A shearling is modern: it works in the city or the country; it's luxurious but not precious." The modern suit? "Knit pieces that feel good, look good, and go from day to dinner. My designs are clean and simple; but I think the difference in my generation is that there's a playfulness—in the details and the way it's put together. It's an upbeat, fun approach. Sexy—that's the other thing. All my silhouettes are part of that. It's easy-to-wear sexy: you can move in it, and it works for day or night. This is design that's catching up with women's visions of themselves."

"Women designers are infinitely more practical than male designers because we've dressed ourselves since age nine," says Patricia Clyne, thirty-three, who's been designing for six years and is known for softly tailored clothes—usually with an unexpected touch. "We can be just as imaginative, but it's a different imaginativeness. It's probably a little more disciplined. It's second nature. I know that I like to take clothing one step further: make it a little arty, but still wearable and understated. I like to be able to tell a woman's intelligence and sense of humor from the way she dresses, so I always try to put an edge to my clothes. The women who buy them are more 'cerebral,' if that's the word. They aren't afraid of change. And they're looking for something new. They could be lawyers or advertising executives, but the common thread is: they're independent. Color is important because it's a show of independence; it says, 'I'm not a banker's grey.' Sometimes the humor comes from the mix of fabrics or the proportion; 50 percent of the time it's from details—a colored buttonhole, for example. Knits are so comfortable: during my pregnancy, I realized the beauty of them. Now, I softly tailor knits so they're office-able. That's the point of my knits; they don't have to be T-shirts, *(Continued on page 642)*

Elisabeth Novick

*This page:* Short shearling, about $1950. Long shearling. . . . *Opposite, left to right:* wool/Lycra sweater (about $235) and short skirt (about $140). . . . Wool mock turtleneck sweater (about $200) and long wool jersey pants (about $220). Details, last pages.

*(Continued)* but they can be comfortable. Big cotton shirts—that can be worn with practically everything—are almost always on the line. And I'm a pants person. If you clock my accomplishments, I swear I get more done in pants."

"The fabric has to feel good," says Jennifer George, twenty-nine, who's been designing sportswear for five years and is known for her jersey pieces. "That's my starting point: I guess it has to do with growing up in the comfort of a T-shirt." Next step? "I go to Connecticut and hole up and sketch. I'd say my style is clean but not minimal: basics with a twist. I design pieces that work together as a collection or work separately with other pieces in a woman's wardrobe. I think modern women want to set up their individual style. They don't want to be dictated to by fashion." The twist? "It's translating shapes into unexpected fabrics. Think about trousers in wool jersey instead of grey flannel. Or a T-shirt in matte jersey. For fall, color feels right. In retrospect, I think it's because color offers the boost we need in an economic climate that's grim. The question ten months ago was just 'where does color fit in?' 'where does it look right?' It looks right in items—coats, jackets, say, and sweaters—that work with black or industrial grey (or a new neutral such as hunter green)—as a base. It's in unexpected fabrics—such as shearling. That's how the whole line ended up taking shape. It offers options. And whether it's Patricia Clyne or me, options are what it's about. I think innovative design is wonderful—it's icing on the cake. But there are the times when women want the stuff they can live in." —PAGE HILL STARZINGER

Elisabeth Novick

*Left to right:* Bright shearlings. Fuchsia; red, about $1700; blue, about $1900. Underneath, wool jersey: pants, about $240; jumpsuit, about $400; wide pants, about $255. Details, last pages.

Elisabeth Novick

## jennifer george

"The question was, 'Where does color fit?' With a dark base. That's how the line took shape."

Elisabeth Novick

## patricia clyne

"I always try to have a big cotton shirt that can be worn with everything in the collection. And pants. If you clock my accomplishments, I swear I get more done in pants."

# THE E

Geoffrey Beene presides over American fashion like the caretaker of some higher wisdom. He is the most original, idiosyncratic, autonomous creator in his field. The kind of clothes he makes are called couture because they cost a great deal of money—nine hundred to ten thousand dollars, to be exact. The attention that attends a customer's body in European couture is focused here on fabrics, colors, and textures, an almost maniacal refinement in the construction of outfits that are cut in the common sizes: 4, 6, 8, 10, 12, and the nether reaches of 14.

Beene is in the details. His day clothes all share a low-key cool that belies their sophistication. He dislikes shoulder pads, is fond of gathered skirts, boleros, jackets and coats that reverse. Edges are outlined, piped; borders become outlines; many of his clothes are triumphs of a graphic will—so that his evening clothes are often strong and linear as drawings. Others are joined along seams that have the bravado of an orange peeled in one movement. Beene studied medicine for three years at Tulane University and balked at anatomy; today he talks with awe and some dread of cutting into precious fabric, and those clothes that he considers his triumphs share the quality of being whole and round and self-contained, somehow unbreakable, like a piece of fruit or half a seashell. The interior of a *(Continued on page 650)*

# YE OF

# *geoffrey beene*

*On these eight pages — in celebration of the twenty-fifth anniversary of the Geoffrey Beene label — a close look at the designer's unique fashion vision and the thinking behind his singular American style*

*By JOAN JULIET BUCK*

Reflections of Beene style... the brushed steel walls of his New York City apartment... the high-impact, low-key dinner dressing that's a signature (*opposite*, dress from fall/winter)... the pronounced sense of body that underscores his best clothes... and the decorative "details": here, a vintage Beene black/silver vest, striped evening gloves. Hair, Gabriele Vigorelli; makeup, Glenn Marziali for Trish McEvoy. Details, stores, last pages.

*(Continued)* Beene garment is as finished as the facade, the front and the back run together so smoothly that at times a little label has to be sewn inside, bearing the word "front."

In person, Geoffrey Beene is rounded and precise, quiet, sunny, modest, and extremely firm. He stands well back from the various games that attend the selling of clothes, does not appear in stores or lend dresses to the charity ladies, and claims he's bad on television because he won't discuss hemlines or trends. "Too tacky." He showed his first collection under his own label twenty-five years and eight Coty awards ago. In those days clothes had the names of attitudes ("The Slouch"), WWD captioned photographs with the full names of subjects ("Mrs. Mortimer Fleishhacker III"),

**Beene is in the details... and in**

and fashion was reported in terms of hyperbolic suggestion: "There's nothing but city verve in his magenta melton ensemble."

Geoffrey Beene, though, was already deeply sensible. "Tight clothes," he told an interviewer, "indicate discomfort." Another of his early declarations: "A pink chiffon dress is the most distasteful costume a woman can choose for her wardrobe." Though a large part of his expression is the ornamentation of clothes, he is not a man for ruffles. There is nothing floppy or sketchy about what he makes. In 1966 he said: "The more you learn about clothes, the more you realize what has to be left out." In twenty-five years he has done away with collars, linings, and lapels, and *(Continued on page 652)*

# *what he has eliminated*

The scope of Beene style. . .from forward-thinking day dressing, punctuated by his always-strong raincoats, *opposite* [illegible] to quiet [illegible] photographed in his Oyster Bay house). Unmistakably Beene: the brilliant coloring, simplicity. . . the orchids. Location, *opposite*: the Winter Garden at World Financial Center, NYC. Hair, Gabriele Vigorelli. Makeup: *opposite*, Sonia Kashuk; *this page*, Andrea Pooletti. Details, stores, *last pages*.

Shera Melzner

*(Continued)* has taken a direction away from the man-tailored look, one that is entirely his own.

A recent convert to Beene, a small, thin woman, says, "He understands small people. His clothes don't wear you, you wear them." Another, who has worn Beene's clothes happily for years, says they feel like nothing else on: "You're free, unconstricted. There's a real thinking that goes into his clothes." No matter how subtle and complicated the conjoining of fabric, the garments themselves are light, compact, easy: Beene loves crushing up a dress to show how it can survive a suitcase intact. Women

**No matte**

who wear Beene clothes all say that they can be put on and absolutely forgotten. Eleanor Lambert, publicist, self-described "nanny" and doyenne of fashion observers in America, who has followed Beene's career since he began, says: "He doesn't give a damn what everyone else is doing. With him it's a question of ideas rather than trends. Curiously enough, when American designers began to be recognized, there were few who didn't want to be in the mainstream, follow the European look. Geoffrey Beene, Anne Klein and James Galanos were the three holdouts who stayed themselves." Bergdorf Goodman's Dawn Mello says, "He sees through other eyes."

If a businessman follows the market, an artist follows some inner prompting. Beene belongs in the second category. He has been called intellectual, the same way the Missonis are called intellectual: not a question of bookishness *(Continued on page 654)*

Sheila Metzner

*how complicated...clothes are compact, easy*

Beene treasures, both pages. *Opposite*, the designer at home in New York City, with one of his favorite things. ...And, *this page*, definitive Beene evening dressing—his glorious jumpsuit and jacket. Photographed at M.K., NYC. Hair, John Sahag, John Sahag salon, NYC; makeup, Kevyn Aucoin. Details, stores, last pages.

# A *different direction — one that is entirely his own*

*(Continued)* but of single-minded concentration on the source material of fashion, threads into fabric, fabric into patterns, design for the challenge and the fun of it. Beene has been working and reworking certain themes since he began (an early review focused on his prints—"progressive polka dots, free-form radar stripes, and unorthodox combinations of color"—all of which are present today) but good sense, or good taste, prevents him from using such words as *evolution* or *research*. With the good sense comes a humor that has produced evening dresses embroidered with Felix the Cat and The Little King as well as a fairly constant little smile on his face.

In his time he has started and ended (and is about to start again) a ready-to-wear line, launched and withdrawn a perfume, Red, entered into and out of licensing contracts. When he talks about his individual garments—"clothing" as he calls it—it is the quilting of a lamé silk ottoman that holds his attention, the shape of an appliqué, rather than such concerns as the general effect or use of the clothes. Certain of his considerations, announced with great care as helpful hints to the interviewer, are eminently practical: "Jumpers are very American—they let you use other pieces of your wardrobe," and he is fond of repeating certain phrases, such as "plastic and diamonds," as useful quotes or clues. But a real conversation with him reveals a character that's a combination of botanist, sensualist, and a Walt Disney from the Deep South.

Conversation is booby

*(Continued on page 758)*

Landmark jumpsuit dressing, *opposite*—a daytime standard Beene established, continues to refine. Here, two of the best from fall/winter, photographed in NYC, the Winter Garden at World Financial Center. . . .The remarkable quality of Beene evenings, *this page*. Luxury and ornamentation on another level. . . and the dress as "collector's item." Background, M.K., NYC. Hair: *opposite*, Gabriele Vigorelli; *this page*, John Sabraj, John Sahag Salon, NYC. Makeup: *opposite*, Sonia Kashuk; *this page*, Kevyn Aucoin. Details, stores, last pages.

Sheila Metzner

Now: the pyjama as jumpsuit. At its most glorious, Bill Blass's black velvet top, embroidered lace pants, velvet jacket—all decorated with sequins and pearls. Hirshleifer's, Manhasset and Forest Hills NY; Nan Duskin, Philadelphia, Baltimore. To order at Martha; I. Magnin. Hair, Garren, NY; makeup, Robert Snow for Bumble + Bumble, NYC. Details, last pages.

# APPOSITES ATTRACT

**What's best at night falls into two distinctly opposite categories: "the smoking" and "more dressed." What's news in "the smoking": a faster, racier beat, a more varied range. What's unchanged: the basic attitude—it's as easy, as uncomplicated as a uniform. ...What's news in "more dressed": a more low-key ornamentation. Evidence: cleaner lines; more casual shapes; the focus on pyjamas. What's unchanged: the color, dazzle, delight....It's just that "big time" has a new mood, a new face....The "new face" on these pages: Austrian-born Cordula, who first appeared in Vogue in July. She has also appeared in European movies, hopes to juggle both acting and modeling. Off-camera clothes: for day, "always pants and a shirt." For evening, "something classic, understated."**

Penn

NEW YORK COLLECTIONS

# "THE SMOKING" — A BIG LOOK NOT A BIG DEAL

Facing each other on these ten pages, the contrast between the two sides of evening. From Mary McFadden, *right*: a small sequin jacket, pleated halter and pyjama: dramatic but uncomplicated, easy to wear. Late September at Saks Fifth Avenue; Rizik's, Washington DC; Martha, Palm Beach and Bal Harbour FL; Amen Wardy, Newport Beach CA; Nordstrom. . . . The classic appeal of "the smoking." Ralph Lauren's black silk suit, *left*: sleek, fitted, almost austere—except for its transparent black silk turtleneck. Suit, about $1898; top, about $450. Late September at Barneys New York; I. Magnin. Hair: *left*, Eric Gabriel for Oribe at Parachute; *right*, Garren, NY. Makeup: *left*, Kevyn Aucoin; *right*, Robert Snow for Bumble + Bumble, NYC. Details, last pages.



Penn

NEW YORK COLLECTIONS

**...AND THE DAZZLE IS EASY**

# NEW SIZZLE: LOW-KEY SHAPE, HIGH-KILOWATT FABRIC

Stephen Sprouse's jeans, *this page*: all orange sequins on Antron/Lycra. About $1300. To order at Stephen Sprouse, NYC, Los Angeles. Antron/Lycra body suit by Bal Togs. About $43. At all Taffy's stores. . . . The "smoking" at Donna Karan New York, *opposite*: her "black tie" body suit in velvet with satin lapels (about $335). And her black wool crepe pants (about $280), satin belt. Bergdorf Goodman; Charles Sumner, Boston; Jacobson's; Dayton's; I. Magnin; Nordstrom, Oregon. Hair, these eight pages: Eric Gabriel for Oribe at Parachute. Makeup, these two pages: Kevyn Aucoin. Details, last pages.

"BLACK TIE" THEME, BODY SUIT VARIATION

Penn

THE SUBJECT
IS ROSES

# THE SUBJECT IS UNDERSTATEMENT

Dozens of flowers, *opposite*, on a polka dot-lined, loose wool felt jacket. All-out delight with a black stretch body suit, with anything. Jacket, by Rachel London, about $1200. Barneys New York; Russo, Chicago; Tiziana, Los Angeles; Champagne Taste, Sonoma CA; M.A.C., San Francisco. ....Height of "the smoking," of the season's idea of dressing, *this page*: Bill Blass's strapless sequin mermaid dress. With it, a simple wool crepe cardigan that changes the whole attitude. Bloomingdale's; Kauffmann's; Rich's. To order at Marshall Field's; Liberty House of Hawaii. Makeup, Kevyn Aucoin. Details, more stores, last pages.

Penn

**"THE SMOKING"—**
**AS SOFT AS IT GETS**

# PYJAMA ALLURE— ALL GLAMOUR, ALL EASE

Oscar de la Renta's white sequined silk organza T-shirt, *this page*, tucked into black rayon velvet pyjamas. Mid-September at Elizabeth Arden Salons. To order at Neiman-Marcus....The softest "smoking," *opposite*: Jean-Paul Gaultier's viscose matte jersey long coat and easy-waisted pants, with a white viscose/nylon shirt, black tie. Coat, about $1450; pants, about $540. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Emphatics, Pittsburgh; Romanoff Boutiques, Coconut Grove FL. Makeup: *left*, Kevyn Aucoin; *right*, Maria de Schneider. Details, more stores, last pages.

# "THE SMOKING"—AS PERFECT AS IT GETS

Bob Mackie's jacket, *opposite*, in black rayon velvet with sequins, embroidery—wonderful with black. Bloomingdale's; Amen Wardy, Newport Beach CA. To order at Nan Duskin; Neiman-Marcus.... Master of "the smoking" —Yves Saint Laurent. *This page*: His new-look satin "lapel" skirt; small, shapely wool grain de poudre jacket—the most "dressed" many women will want to be. Saint Laurent Rive Gauche at Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutique, Manhasset NY, Chevy Chase MD, Washington DC. Makeup, Kevyn Aucoin. Details, last pages.



Penn

STRIKING!
THE BRAVURA
BASEBALL
JACKET

Bigger, creamier, cozier, seasonless sweaters. To pull on over a bathing suit ...over anything casual anywhere. ...*Left*: cable-knit cotton pullover from Tweeds. About $44. Bath sheets, Descamps.... *Right*: soft touch—Mary Jane Marcasiano's long, loose cashmere "turtleneck." About $870. Betsey Bunky Nini, NYC; Gracies Mansion, West Orange NJ; Fancies, Boston; Ruth Kishline's Country Clothes, Naples FL; Twenty Three Idlewild, Memphis. Bath sheet, Descamps. Rolex watch....*Beauty Note:* Barely there color, *left*—Almay's Pink Pearl lipstick. These four pages: hair, Oribe/Oribe at Parachute; makeup, Laura Mercier for Trish McEvoy. Details, more stores, last pages this issue.



Steven Meisel

# Cool days, great sweaters ...and the living is easy

NEW YORK COLLECTIONS

## cool days, great sweaters

Ongoing appeal: sweaters to feel good in anytime the mood—and the setting—is a little more relaxed. . . . *Opposite*: natural cotton knit from The Gap. About $34. At all Gap stores. Bath sheets, Descamps. . . . From Liz Claiborne Collection, *this page*, a hand-knit cabled cotton crew-neck. About $88. Lord & Taylor; Garfinckel's; Montaldo's; Marshall Field's; L.S. Ayres, Indianapolis; Macy's, San Francisco. Bath sheet, Descamps. Rolex watch. Relaxed setting, these pages, the Beverly Hills Hotel. Details, last pages.

Steven Meisel

# AMA
# GR

*Quicksilver, heather, pewter, and smoke—wonderful shades of grey. Here, in a wide-ranging look at standout furs of the season (rich in texture, strong on shape), the effect heightened by more provocative accessories, silky-shimmered bare skin. And tying it all together, adding a feeling of change, a different beat? Grey for everything. . .*

# ZING EYS

Steven Meisel

a comeback:
a. One of the
nis page:
entino. Perfect
evenings,
s for day—over
oat, a big
er . . . etc.
entino for Alixandre
ural grey chinchilla
stole. Revillon at
Saks Fifth Avenue; Nan
Duskin, Philadelphia,
Baltimore; Saks Jandel;
Marshall Field's;
Amen Wardy, Newport
Beach CA; I. Magnin,
San Francisco . . .
*Opposite*: Isaac
Manevitz for Ben-
Amun's gunmetal "ball
and chain" jewelry at
Bloomingdale's . . .
*Beauty Note*: Giving
skin a more "dramatic,"
silky finish—"1000"
de Bain perfumed body
lotion by Jean Patou.
These eight pages: hair,
Eric Gabriel for Oribe
at Parachute; makeup,
Laura Mercier for
Trish McEvoy. Details,
see last pages.

Noticeable now: "curly" furs. *Right:* Coat in Mongolian goat from the Maryll Lanvin Collection. Lanvin Boutique, NYC. To order at Mary Jane Denzer, White Plains NY; Sara Fredericks, Boston. ...*Above:* the interesting difference color makes. Grosvenor Canada American Ultra Blue Iris mink short coat at The Fur Galleria, Cedarhurst NY; William H. Harris, Warwick RI; Kriegsman Furs, Greensboro NC; Thomas E. McElroy Furs, Chicago; Edwards-Lowell, Beverly Hills....Decorative punch, *left*: bold faux pearls. Wendy Gell Jewelry. ...*Beauty Note:* Pretty with grey, *left*: Estée Lauder's Woodland Rose lipstick. Details, last pages.

AMAZI

NEW YORK COLLECTIONS

NG GREYS

More variations—a study
in grey! *Opposite*: Geoffrey Beene's
terrific silver fox cardigan
—symbol of relaxed style.
Geoffrey Beene for Goldin-Feldman
natural Saga silver fox coat.
Bergdorf Goodman; The Carol
and Irwin Ware Fur Salon
at I. Magnin, Chicago; Bullock's;
I. Magnin, San Francisco.
To order at Neiman-Marcus....
The delight, *right*, of mixing
feminine elements—a lace bra,
a silvery cuff, grey "pearls"
—with fur. Necklace, Paloma
Picasso for Tiffany & Co....
Classic topper, *above*, from Bill Blass,
with a trick up its sleeve—
the grey sheared mink reverses
to brown! Bill Blass for Mohl
Fur coat. John Wanamaker; Sara
Fredericks, Boston; Marshall
Field's; Bullocks Wilshire; I. Magnin,
San Francisco. Details, last pages.

# AMAZING GREYS

NEW YORK COLLECTIONS

Steven Meisel

Good-looking take on
the season's "floral
look," left, by
Mona Frank. Zipped-up,
sporty Persian lamb
Mona Fur for Ben Kahn
coat at Dan Duskin,
Philadelphia, Baltimore.
The Carol and Irwin
Ware Fur Salon at
I. Magnin, Chicago...
The sensuous side *right*
revealing an
of bare, beaut
shined with
Elsa Peretti's
mesh jewelry. The
luxurious
sapphire
from Caroline Hu
Furs for
Valen
chinchilla
Sterling silver
and neck
Peretti for Tiffany & Co

Beauty Note: Adding
more of the edge to your
skin—a revitalizing
body lotion that—
Clarins
treatment
Details, last pages.

AMAZI

NEW YORK COLLECTIONS

NG GREYS

# Strong Words

An interview with SAM SHEPARD
by JONATHAN COTT

"It seems to me," Shepard says, "that the hardest thing for a man to do is to be open—especially to women—because women today are tough"

Most people know Sam Shepard—with his lanky, cleft-chinned, snaggletoothed, blue-eyed good looks—from his magnetic presence in films such as *Days of Heaven*, *Resurrection*, *The Right Stuff*, and *Baby Boom*. Those with more arcane memories might identify him as the drummer of the 'sixties folk-rock group The Holy Modal Rounders. To many theater-goers he is the most imaginative American playwright of the past twenty-five years, whose extraordinary works include *Curse of the Starving Class*, *Buried Child* (for which he won a 1979 Pulitzer Prize), *True West*, *Fool for Love*, and *A Lie of the Mind*.

This "archetypal American male" (as his unofficial biographer Don Shewey refers to him) is frequently compared to Gary Cooper; Shepard himself claims to identify more with the comedian Stan Laurel. Critic Michael Feingold has described Shepard as having "the mind of a Kafka trapped in the body of a Jimmy Stewart."

This month, Shepard reveals another aspect of his multifaceted self as director (and writer) of his first feature film, *Far North*. The brilliant cast of this funny, wise movie includes Jessica Lange, Charles Durning, Tess Harper, Donald Moffat, Ann Wedgeworth, and Patricia Arquette.

"There's an excitement about making your first film," Shepard recently confessed over lunch at a Sunset Boulevard coffeehouse, "an excitement that probably will never return in subsequent movies, because you're completely vulnerable. But I love the feeling of being in front of a completely unknown entity, with that mixture of terror and excitement. I've always approached everything the same way. You can study things until they're over the hill—read a lot of books, see a lot of films. But the only way to learn something is simply to do it. Just step across the fence.

"The way *Far North* came about," Shepard continued, "was that Jessie [Jessica Lange, with whom Shepard lives, along with their daughter, Hannah, and Lange's daughter, Alexandra] was pregnant—this was in 1985—and she was getting cabin fever and wanted to work, to fit something in before the kid was born. So we started kicking around some ideas. I initially thought of *Far North* as a television play. But as it unraveled, it became a screenplay . . . and that took a while to write, so we had to wait until the baby was born."

Shot entirely in northern Minnesota, where Lange was born and grew up, *Far North* opens with Bertrum (Charles Durning), the cantankerous, stubborn pater familias of the movie, driving his buckboard down a country road past trees in radiant autumn colors, urging on his black horse, Mel—perhaps the true "star" of the film. As the horse gallops faster and faster, the buckboard overturns, leaving Bertrum motionless and bloodied in the road, observed only by Mel, who looks around with a preternatural curiosity and calm.

From this scene on, *Far North* observes the comings, goings, and dreams of an uproariously engaging and eccentric Minnesota family (again, loosely based on the Langes). The visiting older daughter Kate (Jessica Lange) has come from New York City to visit her father, recuperating in a Duluth hospital, whose first struggling words to her are that she must "shoot Mel" since she's the only one in the family "mean enough to avenge me." Kate's younger, begrudging sister Rita (Tess Harper) is determined that Mel shall not be shot. She lives at home, a single mother, with her boy-crazy teenage daughter Jilly (played by Patricia Arquette, Rosanna's younger sister), her father, Bertrum, and her mother, Amy (Ann Wedgeworth), a barmy, spaced-out woman who inhabits a world of her own entrancement and fractured memories.

At the heart of *Far* *(Continued on page 756)*

Bruce Weber

# Twenty

What does the next generation look like? At Wesleyan, *the* hot college of the moment, students are part yippie, part yuppie. They want to make a difference and they want to make money ...the kind of kids who organize a sit-in and send thank-you notes to the officials who arrest them. By LISA WOLFE

Colleges are like Hollywood movies: you never know which one will be a smash hit this season. This year's big attraction is Wesleyan University, a liberal arts college of twenty-six hundred undergraduates and sixty full-time graduate students, set on one hundred twenty lush acres in Middletown, Connecticut. In the last five years its number of applicants has leapt by 30 percent, and the school's competition has shifted from other small colleges to Ivy League icons like Harvard and Brown. As the current star school in the eyes of America's star high-school seniors, Wesleyan reflects what today's brightest kids want, who they are. And they, in turn, let us know what we can expect from the next adult generation—their hopes and fears, their ambitions and social concerns.

Known by its students as "Diversity University," the politically liberal (and academically rigorous) Wesleyan has always drawn independent types. Last spring, during the final week of classes, students wearing peace signs on their jean jackets mingled with others sporting spiked hair and chains. Two doors down from the Delta Kappa Epsilon fraternity house, where a party had the feeling of an outtake from *Animal House*, the campus women's center was putting out a magazine featuring illustrated essays on the joys of lesbianism.

Talking to students at Wesleyan reveals that the diversity in clothing and extracurricular activity corresponds to a deep split in values. On the one hand, inflation, the rise of Third World debt, and last year's crash on Wall *(Continued on page 684)*



George Lange

# something

At an antiapartheid rally last s*pposite*, black and white students he[ld] hands as they sang "We[']ll [ov]ercome." Then they headed to ca[fe]teria where blacks eat with blacks, white with whites. The sensibilities of tomorrow, *clockwise from top left*: Housemates Julia Eisenman and Paul Ratliff are more comfortable with each other than some lovers; in Amy Cohen's room, a TV—for watching *The Newlywed Game*—sits beneath an iconic Elvis; revolutionary fashion—tie-dyed shirts, new ways to wear armbands (here, on Erik Jacobson); and blowing bubbles at The Womanist House—no unescorted men allowed.

Dating at Wesleyan is often considered "mini-marriage": here, Gregory Moynahan with his girlfriend, dancer Carol Bostert. At the St. Vincent de Paul soup kitchen, *right*, students who move in distinct groups on campus—like, from left, Eric Dorsch, Mark Fortier, and Kevin Greiner—come together to volunteer.

**Writer and English professor Phyllis Rose, here listening to students Amy Cohen and Julia Eisenman practice for a reading, says students ask to be graded stringently: "It's 'eighties thinking. They want to know where they stand."**

*(Continued)* Street have made students hyperaware of a certain fiscal reality: good grades can mean good money after graduation—money they think they will need as well as desire. On the other hand, they are sensitized to the excesses of our time, and the result is a deep social consciousness of a kind being seen on campuses coast to coast. "Five, six years ago, students had clear notions of what they wanted to do," said veteran English professor George Creeger. "Now, people are less sure about becoming doctors, lawyers, investment bankers." But even ambivalence has its humorous side: the two biggest recruiters at Wesleyan, according to career counselor Barbara-Jan Wilson, are the Peace Corps and the investment firm of Goldman, Sachs.

"It's astonishing," said Philip Hallie, the author of *Lest Innocent Blood Be Shed* and an authority on cruelty and altruism who has been teaching at Wesleyan since the 'sixties. "My first two decades of teaching, I found students cynical, smug, class-centered. Now, I find all my students passionately compassionate, and I mean really passionately compassionate. They're tired of the profit motive as the

George Lange

only reason to stay alive; it bores them. You see it in their concern for South Africa, the homeless, the whales. You should hear these kids talk about the whales!''

Last spring, activist students led a sixteen-day sit-in protesting Wesleyan's investments in South Africa. During a rally on the last day of the protest, students wearing tie-dyed T-shirts and red armbands blockaded the steps of an administration building, singing ''If I Had a Hammer'' and ''We Shall Overcome'' beneath a web of red rope spun to symbolize blood and oppression—and looking for all the world like refugees from 1969. But when security officials appeared to cart off the protesters to the Middletown police station, the students amiably climbed aboard the waiting buses, waving to the cheering crowds like football stars who had just won a homecoming game. And then, for the final 'eighties' touch, the group that had organized the sit-in and rally sent this note a week after the arrests.

> To Wesleyan Public Safety Personnel: We realize that round-the-clock sit-ins and civil disobedience have placed extra work and burdens on the public safety officers. You have been consistently respectful of our need to take political action. We thank you for your friendliness and consideration.
>
> Sincerely,
> Divest Now

The political savvy—and respect—behind the thank-you note was not one-sided: the Wesleyan administration politely invited the students to address the annual board meeting two weeks after school was over. The students declined in favor of summer vacation.

Given the typical student's concern about apartheid, it is ironic to see that relations between blacks and whites on campus are minimal. Wesleyan has seen no racial outbursts like those that have occurred at *(Continued on page 754)*

James Dean let out a great wail in the middle of a decorous decade, shook us all with the violence and nakedness of his need for love, and then he was gone. His death, in an automobile accident on September 30, 1955, inspired a cult as crazed as Valentino's: screamers and weepers would gather at the "site" where Dean's Porsche crashed; scavengers would ransack his apartment and dismantle his car. Now their successors, who may never have seen *East of Eden* or *Rebel Without A Cause* in Cinemascope, will have a shrine to worship at in the form of a museum in his hometown of Fairmount, Indiana.

I was never drawn to candle-burning, but the fanaticism surrounding Dean I can understand. *East of Eden* was released in 1955, just before he died, *Rebel* soon after, and *Giant* the following year. For those of us who were teenagers when we saw and were stunned by his three great performances, a new star had appeared in the firmament. Here was a young person for whom youth itself was torture; someone who was beautiful, and baffled and "bad" in ways we felt ourselves to be. As the patron saint of teenagers, he had put us on the map and altered the balance of power forever. And as an androgynous new male icon, he presided over the first slippage of sexual roles.

Teenagers are now an institution, a "market," a fifty-first state with its own language, movies, brat-pack stars, and arsenal of defenses—contempt and withering scorn against weak and ineffectual parents. But when Dean came along, families—movie families—co-existed in the relative harmony of shared values. Boys wanted to grow up to be like their fathers (and, for that matter, girls like their mothers). With postwar material success, America was ready to turn its attention inward, to the suburban

*(Continued on page 752)*

# Rebel with a Shrine

In a culture that worships youth, James Dean remains one of our most potent icons—a young man for whom youth itself was a torture

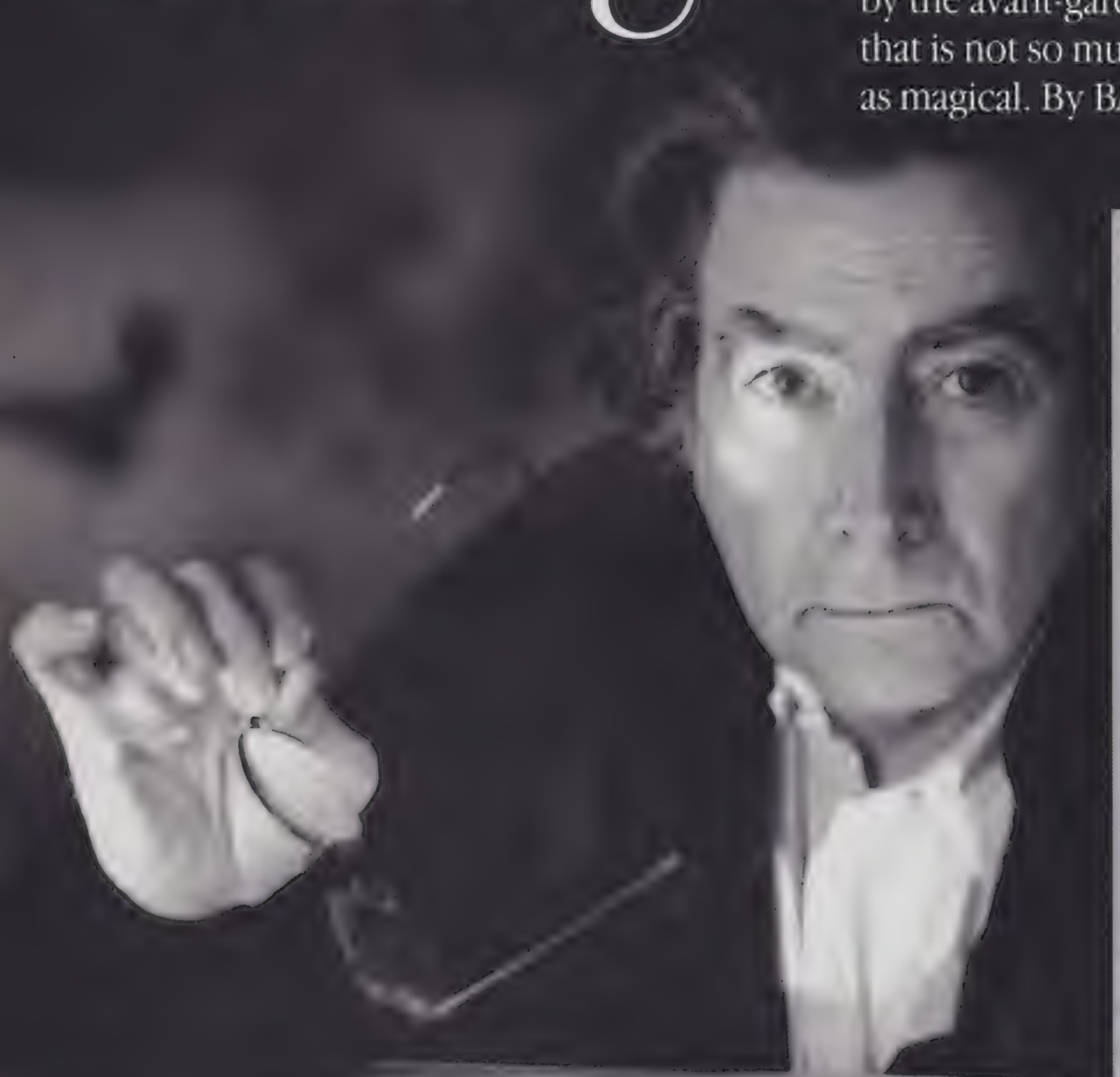
By MOLLY HASKELL

**Shrine of St. James: Cramming the Manhattan loft (*above*) of David Loehr, James Dean fan and archivist, are the treasures of his obsession—posters, ashtrays, hallowed relics like costumes from Dean's films. This month, Loehr—whose many Dean projects include an annual six-hour walking tour of his idol's NYC hangouts—puts his cult kitsch on permanent display. The James Dean Gallery will be located in Fairmount, Indiana—Dean's hometown, visited by thousands of faithful each year. *Left*, Dean in Warner makeup for *Giant*. *Inset*, clowning with death in L.A. apartment.** —RICHARD ALLEMAN

*Left:* Sanford Roth/Photo Researchers. *Right:* Jean Kallina.

# The Fierce Image

Sixty-four-year-old Antoni Tàpies is one of Spain's most daring artists: he anticipated much of what has recently been "discovered" by the avant-garde—in work that is not so much beautiful as magical. By BARBARA ROSE

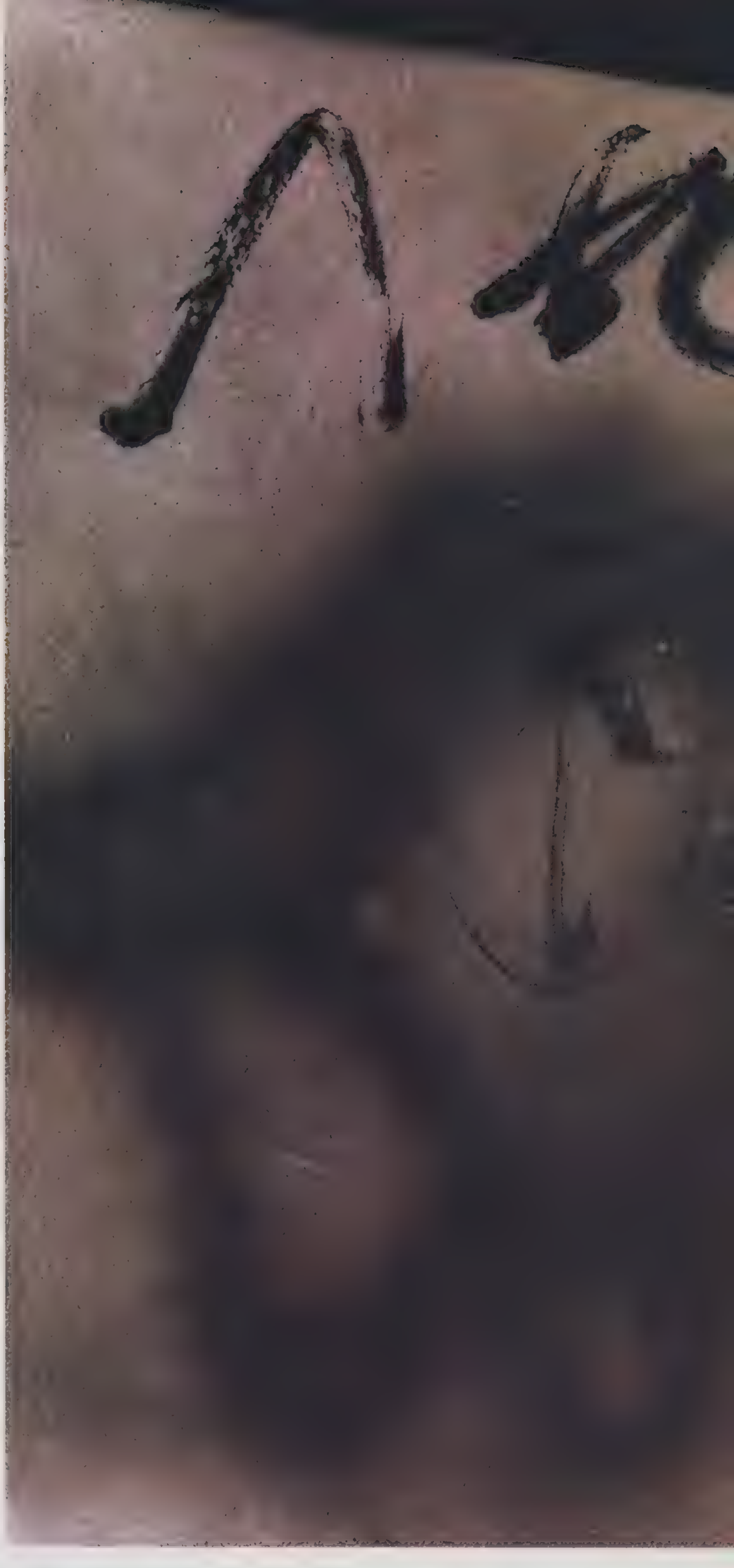


As a longtime admirer of Catalan painter Antoni Tàpies, and having just seen *Tàpies: The 'Eighties*, an exhibition in Barcelona of his recent works—fresher and more experimental than the work of most young artists—I was delighted by an invitation to meet the distinguished man. The harsh midday sun of Barcelona made it difficult to find the address; when I did, I was surprised by the unpretentiousness of the place. But, then, Antoni Tàpies was not what I expected either: I had seen photographs of him in which he looked as ferociously intense as his dark and brooding paintings; I had been warned that he could be difficult. The smiling black-haired man who greeted me at the door was direct and modest; he spoke without rhetoric about his art and life.

"I am anxious to return to my farm in the country, in Montseny, where I can work without interruption," Tàpies said. We were seated in his quiet, cool, sparsely furnished living room. With us were his wife of thirty-five

*(Continued on page 690)*

Antoni Tàpies, *above*,
in his Barcelona studio,
constantly looks
for unusual techniques,
ways to put
himself into his art.



Tàpies' paintings are always tough and demanding, full of charged images

*(Continued)* years, Teresa, and their twenty-seven-year-old son, Miguel, who together take care of both Tàpies' archives and his personal collection, which the artist has given to the newly formed Tàpies Foundation in Barcelona. (Many of the paintings in the Barcelona show, which Victoria Combalía curated, were Foundation pieces.) As we sat in an atmosphere of deep silence, an atrium garden reminded me of Tapies' deep connection to Japanese esthetics and philosophy. It was clear that he had no interest in impressing me with his erudition. He speaks of ordinary things in a poetic manner; he lives as the Buddhists teach—in the present.

For many, Tàpies' continuing vitality is difficult to accept, particularly in youth-oriented Spain. Though only sixty-four, Tàpies is considered a national treasure. But this exalted stature has made Tàpies' work seem more remotely historical, and less actual and relevant, than it is.

As early as the 'fifties, Tàpies' somber, thickly encrusted art found an enthusiastic audience in both Europe and America. I vividly recall his art's contradictions—its simultaneous sophistication and primordial quality; its combination of the restrained elegance of monolithic, monumental forms with crude, almost barbaric markings in gouged and gored surfaces—from the 1960 landmark exhibition *New Spanish Painting and Sculpture*, organized by Frank O'Hara for NYC's Museum of Modern Art.

Tàpies emerged from that show as the leader of *l'art informel*—a style that stressed loaded surfaces, rich textures, and a process of painting that was the European equivalent of Abstract Expressionism. However, unlike the Parisian masters of this painterly, tactile style (Nicolas de Staël, Jean Fautrier, and Wols), who worked small, Tàpies made large paintings, looming presences that brought him closer to the esthetic of the New York School than to that of the School of Paris. Moreover, during the late 'fifties and 'sixties, he showed regularly at NYC's Martha Jackson Gallery. "I always enjoyed visiting the city," Tàpies recalled, "especially because of my friendship with Robert Motherwell." One can easily imagine Tàpies, who has always refused any provincialism, having much in common with Motherwell. Like Tàpies, Motherwell, the youngest member of the New York School, is an intellectual and a student of Eastern as well as Western philosophy.

While the materials Tàpies uses, *above left*, include modern plastics, bags of sand and plaster, his images evoke the earliest stages of man's consciousness. *Here*: "Collage de Creu I Flexta," 1980.

For me, Tàpies has always been an heroic figure. In 1948, he founded the influential art review *Dau al Set*—which means "seven-sided die" in the Catalan language Franco outlawed—which in turn became the name of a group of Catalan dissident painters. Though arrested for his anti-Franco activities, Tàpies never denied his nationalism. He continued showing in Spain even while he was traveling in France, Italy, Germany, the United States. His paintings were always tough and demanding; he never shied away from charged images, like the corrugated facade—the "iron curtain"—that he incorporated into a work done in 1956, the year of the failed Hungarian uprising. Though the artist has asked not to be interpreted simplistically, it is hard not to see a tragic silence in his surfaces resembling crumbling walls, or to interpret his airless, shut-off spaces as metaphors for political repression.

Seeing a beautiful Miró hanging on the wall reminded me that the great Catalan master—Tàpies' friend and inspiration—was really the first painter to deal with the void, the emptiness of space, as his subject. Miró was also the first painter to emphasize concretely the existential reality of the materials and processes of painting—by using strange supports like wood, Masonite, metal, and burlap, and by mixing foreign substances and objects *(Continued on page 752)*

Courtesy Marisa del Re Gallery

# A Star Is Reborn

Calvin Klein—drug free, relaxed, and talking about family—has a whole new attitude that, given his influence, may change the way a lot of us think, and look

By MAUREEN ORTH

Nineteen eighty-eight has got to be one of the most amazing years of Calvin Klein's charmed life. A masterly designer, a merchandising genius, he is currently enjoying unprecedented success with his billion-dollar fashion empire. He and his wife, Kelly, are in the midst of redoing not one but two houses—and they will finally live together. Most important, he has kicked an addiction to vodka and Valium, with the help of Hazelden, a treatment center in Minnesota.

Pink cheeked, blue jeaned, and sitting in the nearly empty living room of his new town house on Manhattan's Upper East Side, Klein says, "I'm in the first year of my second life. I feel reborn. I really am seeing things differently."

Calvin Klein has built his influential empire by cultivating an unerring sense of the cultural flow; when his values shift, the style of the American woman is bound to be affected. Klein's new thinking will manifest itself in his collection next spring. He has tried to release all of his old tension—"the terrible anger," envy, and self-doubt—and translate the catharsis into a softer look in his clothes. "Now I'm thinking about easier clothes, looser construction—not a lot of *(Continued on page 695)*

Calvin and Kelly Klein photographed by Penn

# W

hen the values of this arbiter shift,
the style of the American woman
is bound to be affected. In the collection
for fall showed here—an emphasis
on shape and color by the collection
for more casual clothes looser construction

*(Continued)* padding. *Just more natural.*"

The inspiration is Gauguin, the artist who shucked the artifice of civilization to live closer to nature. "His exhibit at the National Gallery is wonderful!" Klein says. "Now that's a lot of color—not electric but romantic, sensual. This is a romantic time, a time for commitment."

The shift in his vision will be apparent this month on TV screens across the country, with the $17-million-plus launch of Eternity, Klein's new $185-an-ounce "clean, floral, romantic" perfume. Gone is the eerie decadence that characterizes the ads for his sensual fragrance Obsession—an extremely successful pitch that has pushed Obsession's sales over the $100-million mark in just four years. Instead, the Eternity ads feature a couple that Klein says is based on himself and Kelly Rector, his former assistant and bride of two years. There is even a baby in the background! "I don't think the thing to be is provocative anymore," says Klein. "I've done everything I could do in a provocative sense without being arrested."

The dramatic turnaround in his thinking is not without roots in his recent experience. Last May, Klein checked into Hazelden for a rigorous thirty-one-day chemical-dependency program. For sixteen hours a day, he had to challenge the assumptions by which he had lived and to come to grips with the fact that addiction is a chronic disease—all while experiencing painful physical detoxification. For a week, Kelly joined him for family therapy. "It's not an easy place," Klein admits, "but it's the best thing I've ever done in my life. I've had a terrible problem with Valium for years. The quality of my sleep is much better—I feel like a different person."

In his first extended interview since leaving Hazelden, Klein is uncharacteristically relaxed. "I used to be a *(Continued on page 754)*

**Another Calvin Klein happy ending, *left*—the high-spirited finale at his fall/winter show. And from the easy attitude of crowd-pleasing dinner/evening dressing to the racy beat of black shearling done his way *(right)*, what stands out is an unmistakable style—easy, unaffected, modern.**

Pierre Sherman

# color

## taking it easy

**Color plays—giving an instant lift to the season's softest dressing: simple shapes in luxurious textures—cashmere, mohair, wool. On these six pages, key choices for weekends, relaxed evenings, at-home moments—in sophisticated "paintbox" brights ...with lots of charm, lots of dash, and nonstop delight**

Sweater dressing with new impact—hit colors, easy style. Here, Calvin Klein's cashmere turtleneck and pull-on pants, *left*, in true blues. Sweater, about $840. Lord & Taylor; Bullock's; Nordstrom, McLean VA....*Right*, in hot brights. Calvin Klein sweater, about $840. Gidding-Jenny, Cincinnati, Indianapolis; Ruth Meyers, Oklahoma City; Holt Renfrew of Canada. Blue pants, about $400. Bergdorf Goodman; Aversa, Milwaukee; Neiman-Marcus, Houston; Bullock's; Nordstrom, McLean VA....
*Beauty Note*: Best with brights—Clarion Soft Color LipSilks in Mauve. These pages: hair, John Sahag, John Sahag salon, NYC; makeup, Lydia Snyder. Details, last pages this issue.

Wayne Maser

# color: taking it easy

Strong monochromatics, *left*: by Ralph Lauren, classic cashmere sweater set and butter-soft suede pants, all in unexpected—vibrant—turquoise! Crew-neck sweater, about $398; cardigan, about $448; pants, about $1098. Polo/Ralph Lauren, NYC, Greenwich CT.... Modern composition: unusual color plus bold shape, *right*, from Isaac Mizrahi. Long "rounded" orange wool melton coat (about $850) and wool jersey jumpsuit in a soft sock-stripe (about $475). Saks Fifth Avenue; Charles Sumner, Boston and Chestnut Hill MA; Saks Jandel; Linda Dresner, Birmingham MI; I. Magnin. Details, more stores, last pages.

Wayne Maser

# color: taking it easy

An irresistible mix, *left*: clean, striking shades of chartreuse, purple, fuchsia. All by Adrienne Vittadini. Kid mohair blend pullover, about $375, and short cardigan, about $380. Wool stirrup pants, about $130. Turnout at Adrienne Vittadini, Beverly Hills. Pants at Saks Fifth Avenue; Dayton's....
Christian Lacroix's witty knit dressing, *right*: an exuberant burst of pattern on pattern, color, texture, all in wool. Christian Lacroix Prêt/à/Porter jacket, about $1500; sweater, about $395; skirt, about $230. At Saks Fifth Avenue; Charles Sumner, Boston and Chestnut Hill MA; Nan Duskin, Philadelphia; Montaldo's; Romanoff Couture, Bal Harbour FL; Grace Jones, Salado TX. Details, last pages.

Wayne Maser

**A simple dark dress: small, gently shaped. On its own. Or with a menswear-pattern jacket. Add graphic accessories. And...**

# you're all set to go!

Knockout dress take, *opposite*: Donna Karan New York's soft-waisted wool jersey. About $450....Worth checking! *This page, left to right*: Schrader Separates' wool jacket (about $154) over Calvin Klein's lamb's wool blend dress (about $360). ...Longer jacket by J.H. Collectibles (about $192) with Calvin Klein's wool jersey dress (about $520)....And from Anne Klein II, a shapely wool/cashmere jacket (about $310) with the Calvin Klein dress shown *far left*. Details, stores, last pages this issue.

Walter Chin

## you're all set to go!

The dress advantage, *opposite*. All small and racy; all charcoal wool jersey. *Left to right*: Shirt-and-skirt from Geoffrey Beene Sportswear with his typical soft touches. Shirt, about $99; skirt, about $89....A clearer view of Calvin Klein's dress, previous page. ...Alfred Sung's wrap dress, about $360.... The jacket to add to any dress, *this page*: small but assertive, from Moods by Krizia. About $119. These four pages: hair, Didier Malige for Jean Louis David; makeup, Sonia Kashuk. Details, stores, last pages.

Walter Chin

Nonstop new coats. Racier. Warmer. Freer. Day or night, dressed or casual, weather or not...the right one covers all the bases.

# free spirits

Instead of the conventional overcoat—an unconventional, more freewheeling shearling; or something "gutsier" in leather, in suede. On these four pages, top choices.... Taking a new shine to leather, *left*: Gianfranco Ferre's dashing iridescent-finish short coat, lined in fur and ready to go. Martha; Romanoff Boutiques, Coconut Grove and Bal Harbour FL; Uomo Elegante, Denver and Boulder CO; Chez Catherine, Ontario, Canada....The easygoing style, *right*, of leather on a different (man's) scale, with drawstring waist, rugged texture, neutral coloring. Michael Hoban for North Beach Leather. About $975. At North Beach Leather stores, NYC, Boston, Chicago, Houston, Los Angeles, San Francisco. Necklace, Elsa Peretti for Tiffany & Co. These four pages: hair, Christiaan; makeup, Jim Brusock. Details, more stores, last pages.

# free spirits

How to change the character of these new coats? It's all in the wearing—the best work many different ways, depending....Shearling goes on...and on, *near right,* more colorful, more dashing. Dyed marigold-yellow short coat by Beenebag for Goldin-Feldman. Bergdorf Goodman; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Bullock's; I. Magnin, San Francisco. ...Making a clean sweep, *opposite*—the coat with new shaping, new impact: deep-purple sueded Tuscany lamb, "sable"-finish collar, cuffs, lining. By Larissa Designs New York. Bergdorf Goodman; Ultimo Ltd., Chicago; Maxfield, Los Angeles. Details, last pages.

Arthur Elgort

**red: the new "neutral"**

Works best when it's the only "color," when other makeup is decidedly low-key. *Right*, Lancôme's Rouge Renard lips, Black Lapis eyes.

For fall, a new focus, a new strength of color...from a hit of red on lips or nails...to the polish of soft pales and more dramatic neutrals. Plus new ideas about wearing, applying color with maximum impact, minimal effort...

# POW...AND POLISH

## hot lip color

Newest, most modern with minimal eye, cheek color, lots of mascara. Here, blue-red Très Très # 832 lips. Christian Dior. Makeup, these pages, Kevyn Aucoin; hair, John Sahag, John Sahag salon, NYC.

# POW...AND POLISH

## "true" red reds

More casual, working for day or night, now as "neutral" as more tawny shades.
*Below*, Alexandra de Markoff's Burnished Ruby lips;
*above*, Revlon's real Red.

There's a new focus on reds this season. Not "glamour" reds—overly done, garish. Nor the glossy reds that scare off most women. The new red: sophisticated, subdued in how it's worn. . . in fact, makeup's new neutral.

Keys to this red trend: Red's applied, most often, to lips only. . . in a greater range of wearable shades. Coral red (soft, pretty). Rich blue-red (best setting off pale skin, dark hair). A pinked red, with a rose undertone (flattering to most women). Or, true red—the kind that's become a makeup classic (Chanel's version, Paloma Picasso's).

Along with these modern red options comes a new attitude: red done with the simplest makeup—often just liner and mascara on eyes. . . some face powder or the sheerest foundation, rarely both. Kevyn Aucoin (who did the makeup on these pages) points out red used to be associated with "tons of makeup. Now it's strong enough on its own."

Cast away, too, red "shyness," concerns about not being "that kind of woman." For the most part, says makeup expert Sandra Linter of NYC's Pipino-Buecheri Salon, being able to wear red this—or any—season is simply a matter of choosing the right tone and finish. "A matte finish gives depth without harshness," says Linter.

The best rule of red: make it that "one bold stroke," to give impact that takes natural makeup to a new plane.

Kevyn Aucoin

## red hot tips

The modern thinking on nail length: shorter, workable, less "intrusive"—here, polished with Lancôme's Rouge Bohême. Jacket, Jean Paul Gaultier. Manicure, Denise Markey. Details, last pages.

# seeing red

The idea, now: Red defining, polishing lips or nails . . . never both. And always worn with a "base" of more subdued, neutral coloring over skin, eyes, cheeks

Wayne Maser

## POW...AND POLISH

**pastel polishers**

Sheer washes of color that lift, brighten every skin tone. *Left*, for day, Cupid lips; Prescriptives. *Right*, allover lilac for night: Elizabeth Arden's Opal Illusion lips; Jeweled cheeks.

Kevyn Aucoin

Clearly understated effects have their own sense of power this fall. One option is an updated range of softer pastel tones that show up as the palest washes of color... "lifting" skin rather than coloring it.

The pastel distinction, now: clarity, with an extra snap—vibrancy in the "pan" that translates to a much softer tone on skin. Pale celadon shades eyes; unusual pinks and lilacs, fruity melon and peach tones heighten lips, cheeks. Eye shadows, often, are applied with a damp brush, for color that "takes" to the lightest and darkest skin tones.

Despite—or, perhaps, because of—the delicacy and transparency of these colorings, they have incredible appeal day and night. The difference—minimal: more "watery" tones work for day; a bit more layering, slightly more "adventurous" colors are the only changes called for to move from office to evening—without a hitch.

# "natural"...

A whole new world of coloring that looks "hot" in a cosmetics pot, gives skin sheer, subtle shades, works on every skin tone

## p.m. impact

A no-effort evening approach. Matte-neutral face color, intense eyes, a heightened mouth. Clinique's Perfect Amber lip pencil. Think Brun[illegible]ips. Brown Quick eyes. S[illegible]. Calvin Klei[illegible] last pages.

Wayne Maser.

## "nude" color

As pale as lipstick ever gets. The "base": a matte skin tone. The texture: blotted, matte color—key to the finish. Ivory foundation. Nude powder blush. Soleil D'Orient Topaz lips. All, Chanel. Hat and jacket, Geoffrey Beene

# "natural" stance

Another "side" of color, another mood: neutral matte makeup—nudes, pinky beiges, brick tones—to play up skin tone, add drama day or night



Wayne Maser

# POW...AND POLISH

The other end of the color scale: bare, no-color coloring and skin-heightening tones. Updated versions of paler neutrals, plus newer application methods, give the idea of a no-color palette more impact...work perfectly for day, with surprising appeal at night.

The difference is a matter of refinement. Subtler makeup tones allow features to stand out, rather than "shouting" lips, cheeks, eyes. According to makeup pro Kevyn Aucoin, the attraction of these allover neutral colorings comes from the use of matte textures. "Matte skin with a matte mouth tends to provide the finish women want today," he says. It might start with a neutral, translucent pressed powder dusted all over the face to eliminate shine, refine skin tone. (Prescriptives, known for Custom-Blended Foundation, now mixes powder the same way, at Saks Fifth Avenue, NYC.) Also on the scene, strikingly paled-out lip colors, softer pinks, upbeat beiges and tans that blend with, rather than rival, a complexion. Best idea: blotting formulas down for a true matte effect.

When working with deeper neutrals—peach-browns, taupes, brown-greys bronzes—the same idea holds fast. "Focus is on the skin itself, rather than a single feature," says Aucoin. Skin may be heightened by soft, neutral cheek shadowing; eyes become smokier; lip color is deepened, warmed. The key: more color applied, less contrast in tones and intensities ...an updated take on "less is more."

## skin-tone shades

"Neutral" with a stronger message—brown-smudged eyes, tawny cheeks, deeper, richer lip tone. Shell Beige over All-Day Sherry lips; Brandy Ombre eye trio; Apricot Brandy blush. All, Estée Lauder.

Kevyn Aucoin

Strong points, *this page*: Escada's brown-rust-navy plaid cashmere/wool jacket, nougat-brown wool coat, narrow black wool skirt. Coat, about $1180; jacket, about $880; skirt, about $340. Escada by Margaretha Ley turnout at The Escada Boutique, Great Neck NY; Younkers, Omaha. Jacket and skirt at Lord & Taylor; Neiman-Marcus, Chicago, Beverly Hills.... Suit smarts, *opposite*: Surefire brown-black wool herringbone from Guy Laroche. About $730; Guy Laroche Boutiques, NYC, Boston, Washington DC, Atlanta, Chicago, Dallas. These ten pages: hair, Frederic Fekkai at Monsieur Marc; makeup, Barbara Camp for Clive Summers salon. Details, more stores, last pages.



Jim Varriale

Top priority day dressing. Precise. Cleanly tailored. Consistent in coloring, in texture, and put together with a faster beat, a straightforward, sharp-edged style

# the WINNING combination

Jim Varriale

# the winning combination

Sign of the times: fall's fast-paced new jumpsuits —as sleek, as "tailored" as day dressing gets. *Opposite*: From Michael Kors, pale taupe wool cavalry twill over his crisp white cotton poplin shirt. Jumpsuit, about $610; shirt, about $229. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Toby Lerner, Philadelphia; Dayton's; The Gazebo, Dallas; Ice, Los Angeles. Fur, Elena Benarroch. . . . *This page*: Traditional tweed, different direction: a sleeveless wraparound jumpsuit by Ralph Lauren in brown wool/cashmere herringbone, cream silk shirt. Jumpsuit, about $998; shirt, about $318. Polo/Ralph Lauren, NYC, Georgetown and Washington DC. Details, last pages this issue.

## the winning combination

High-level checked jackets, pants . . . and their "proper" companions. *Left*, from Salvatore Ferragamo, ivory/plum/olive wool checks over an ivory silk cable piqué shirt, charcoal trousers . . . and slice-of-color sweater. Jacket, about $680; shirt, about $373; wool flannel trousers, about $260; wool sweater, about $250. Turnout at Ferragamo, NYC. Jacket, sweater, and pants at Jacobson's. Blouse at Saks Jandel; Capriccio, Scottsdale AZ, La Jolla CA. . . . Going strong, *right*: Genny's brown/black/mustard wool checked jacket (about $1200) and an easy wool coat (about $1500). Both at Bergdorf Goodman. Coat at Ira Berg, Ontario, Canada. Jacket at Mary Jane Denzer, White Plains NY; Tootsies, Houston; Susan of Burlingame and San Francisco CA. Details, more stores, last pages.

Jim Varriale

NEW YORK COLLECTIONS

# the winning combination

[illegible] time, more classic
Pointed suit option,
left cropped jacket
[illegible] and narrow
skirt [about $200]
in velvety corduroy.
With a mink
wool sweater [add] and
a Russian squirrel
suit. Private Property
for Perry Ellis Barneys
Tribe, NYC. Jacket
at Issey Carolina, the
Bon Marché, Seattle.
Coat, Perry Ellis.
Furs by Birger Christensen.
Nine right, chunky
turned-out pants dressing
from Basco cashmere/
wool herringbone jacket
[about $740], taupe wool
trousers [about $130],
and "fur"-collared wool
[about $1250].
All [illegible] Jones Brue-
Ann Wa[illegible]
Adams, Bonnie Joyce Mil-
Dana Buchanan, Orlando
Furlotti. And
the attraction of a dress
For right, taupe
cavalry wool, from
Louis Dell'Olio for Anne
Klein & Co. About $570;
Saks Fifth Avenue. Issey's
Carolina LS Ayres,
Indianapolis IN; Saks-Fitz;
I. Magnin, Details,
[illegible] pages this issue.

## the winning combination

The understated approach to day, *left:* Ronaldus Shamask's short coat (about $915) and jacket (about $730) in graphite-black wool gabardine, over a grey-black silk sweater (about $440), side-button pants in black-black wool gabardine (about $330). Charivari, NYC; Mary Chancis, Fort Lee NJ; Cookie M, Cleveland; Gordon Stuart, Oklahoma City; Tootsies, Houston (coat to order); Savannah, Santa Monica CA. . . . Classic appeal, modern finish, *right:* Christian Dior Separates' double-breasted jacket (about $192) and pleated trousers (about $110) in crisp navy wool gabardine. Turnout at Macy's, Herald Square; John Wanamaker; Boston Store, Milwaukee. Jacket at Emporium-Capwell, Stanford and Walnut Creek CA. Pants at Gayfers, Montgomery AL. Details, see last pages.

Jim Varriale

NEW YORK
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julia roberts

Starting, *left*, with Julia Roberts, Eric's sister, starring this fall in the movie *Mystic Pizza* (read more about her on page 350). Roberts' style has "a lot of Southern traits" (she comes from Georgia)—"there's something very traditional, something very lighthearted." Easygoing classics are a signature; pants are a constant. For night, it's "Katharine Hepburn" turnouts. Hats offer the playful twist. In the mood, here—Leslie Samuel's wool shorts suit . . . and the fun of a beaded top hat. Watches, Rolex. . . . Cecilia Peck, *right*, who starred in this summer's movie, *My Best Friend Is a Vampire*, lives up to her father's debonair image—with a modern difference. "At night, I always 'see' my black leather jacket and black cowboy boots. Or my black suit and heels." A perfect match, *right*: Patrick Kelly's black print wool bustier dress. Earrings, Elsa Peretti for Tiffany & Co. Details, last pages this issue.

NEW LIGHT

cecilia peck

**There's a new no-rules dressing. With a variety of options. Most, versatile enough to go day-to-evening fast. Here, up-and-coming young actresses choose their own style**

Arthur Elgort

## NEW YORK COLLECTIONS

"Dressing up? I dread it," insists Marlee Matlin, *below*, most recently in the CBS movie *Bridge to Silence*. "I'm from the Midwest; I like plain clothes! At night, I always wear black—narrow pants or a mini and a simple top. Sometimes it's nice to wear something that's not really me, but I always feel self-conscious." A requirement? "It's usually something I can throw in my car, because I don't have time to drive home after filming, auditioning, whatever." Perfect choice, *below:* Fernando Sanchez's stretch velvet pants, body suit. Patrick Kelly's wrap. Ellen Designs' necklaces....More of Cecilia Peck, *right*—this time in sleek black and white. "At the end of the day," says Peck, "I dash home, put on lip color, pull back my hair... and the doorbell is ringing." Keeping up with the fast pace: from Ralph Lauren Active, stretch twill "High Tech" ski pants, Michael Kors's silk taffeta dickey and black stretch velvet top....

Kim Greist, *above*, who appears in the movie *Punchline* next month, is drawn to "things you can feel the history of." She collects costume jewelry and antique furniture: "Design that's simple and stark, yet something a little unusual." Case in point: Isaac Mizrahi's wool faille suit, *above*. In this story: Bechstein piano provided by Pro Piano, NYC. Hair, Kevin Mancuso for Oribe at Parachute; makeup, Sonia Kashuk. Details, stores, last pages.



Arthur Elgort

new
nighttime
spirit!

cecilia peck

# new nighttime spirit!

"I'm a human pepper mill," says Jennifer Grey, *this page*, who stars in the movie *Blood Hounds of Broadway* next month. "No one sees the most amazing dancing I do, because it's when I'm cleaning the house." Her style? "I like to mix stuff—casual and dressed, different designers. I don't like to think about it; but there are days when I go into 'frock shock'—when I'm a little insecure—and I try on everything!" *This page:* Yves Saint Laurent culottes inherited from her mother. And Isaac Mizrahi's silk gazar blouse. . . . Another easygoing pants look that suits Julia Roberts' distinctive style, *opposite:* "When effort starts becoming part of dressing, you're trying to achieve something you're not." Here, Calvin Klein's wool suit. Details, stores, last pages.

jennifer grey



Arthur Elgort

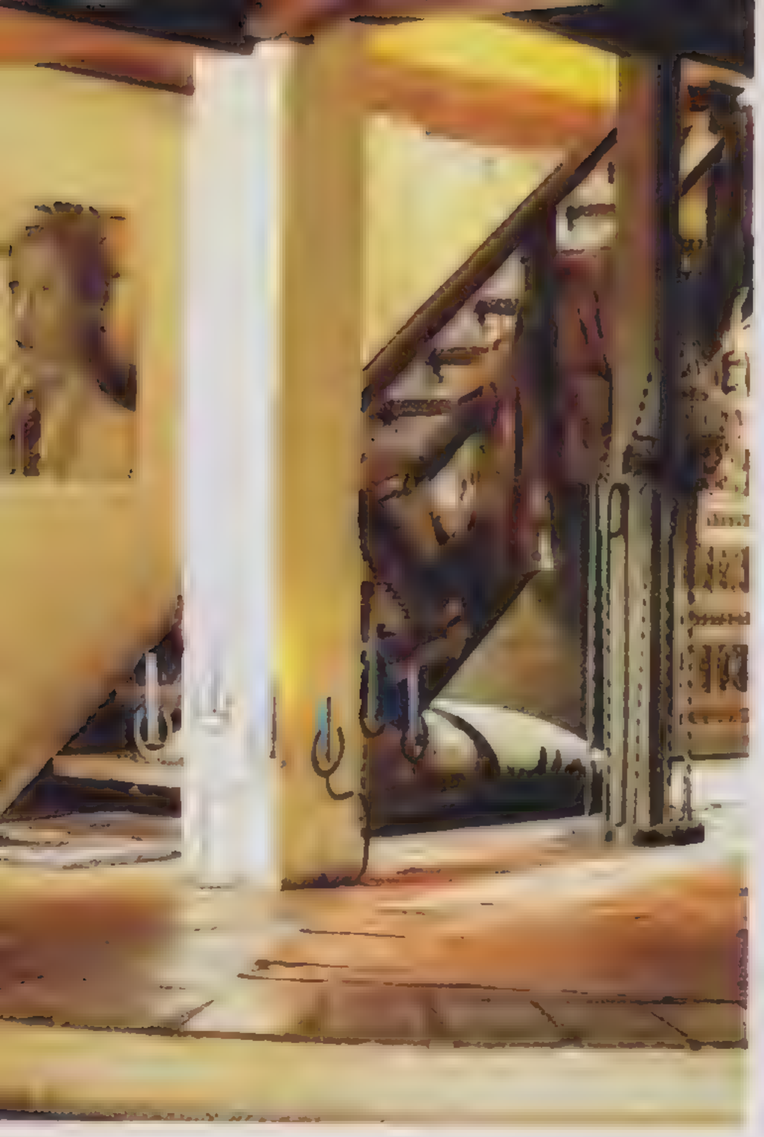
julia roberts

A talent for living well: *here*, Berry Berenson, in front of her portrait by Paul Jasmin; *opposite*, her husband, Anthony Perkins—in all his celebrated intensity.

The house they wanted didn't seem to exist; then Anthony Perkins and Barry Berenson found the *casa* with the hunting-lodge feeling—and knew they were home

By ANTHONY PERKINS

# Hollywood rustic



Berry told the movers to put the furniture "anywhere," which—a decade later—is more or less where it still stands

The Los Angeles real estate track is fast and hot, and from the word "hello," the men and women who deal in homes and property evaluate you thirstily. Their very thoughts are audible—in our case, probably something like this: "Hmmm. Coupla displaced New Yorkers looking for their dream house. Impractical, patient, stubborn. He's been in show business for years, probably got a few bucks salted away. She's young, guileless, and eager. Their two kids are growing fast, and that little rented shack up a twisty canyon road is rapidly becoming too small. Good possibilities for a real sale." And off we'd roar, scrunched in the back of their undersized Volvo wagons. Realtors' cars are always just a little too small so that when you get to a house, you stretch, you expand, you're home. "Yeah, we'll take it."

But after two years, the trail was growing cold. As Berry strolled listlessly through the upstairs rooms, I'd be drawn aside and advised in a tone of conspiratorial compassion: "Look, man, the place you're imagining doesn't exist! Have you checked the land market recently? It's gone crazy! You and your wife're lovely people—I hate to see you break your hearts like this! [*Palms up*] 'Settle' is a tough word, but ya gotta! Listen, knock out a wall, repaint, make it yours; everybody does that!"

His advice started to sound wise. "Darling, he's right—it's a fantasy. There is no dream house, prices are doubling, we're insane. We're not going to just walk in and have it be . . . no way! That place up on the hill. We'll knock out a wall, repaint, make it ours; everybody does that . . . . I'm calling him."

We bought it. A friendly architect drew some trendy sketches. He'd ask us to come up and tramp around the rooms and make further notes. We found ourselves not going. We hung around the rented shack. Berry articulated her feel- *(Continued on page 741)*

In the living room, *here*, [illegible] that seem "to grow out of the ground" and Berry's wicker pieces spin an atmosphere of warmth, a sense of continuity; *opposite below*, a pair of antique tin bookstack lamps. *Opposite above*: the entry—like a grotto.

“Phone!” can be heard from one end of the house to the other....We wanted to live in this kind of closeness

In place of perfection, rooms built on passion and idiosyncracy—sure, easy style brings together ’forties kitchen prints, English florals, traditional Indian and Mexican motifs in the Perkins’ bedroom. *Opposite* and *above*. Above, a wagon-wheel rocker found baking in the sun on L.A.’s Melrose Avenue, before that thoroughfare “happened.”

Following the theory that servants inevitably separate you from your children, the housekeeper leaves as first we serve.

*(Continued)* ings to me about our acquisition in four eloquent words: "I don't love it."

Fast forward. David Hockney, presumably, loves it. He bought it from us shortly after the phone rang one afternoon and a realtor from way back excitedly asked, "You guys still looking? 'Cause there's this house . . ."

Budapest, spring 1988: Today I hold a sheet of color transparencies up against the grey sky. Vogue has sent them to me on a film location. Could I find time to write a short piece to accompany them in time for next month's deadline? Hard to say no. That real estate guy was right—"'Cause there's this house . . ."

We hadn't realized that what we were looking for all along was, in fact, a Mexican design. Spanish houses, which proliferate in L.A., tend to be more formal. Stately dining rooms and living rooms, reserved for entertaining. Kitchens set apart somewhere, dating from the live-in-help decades. But we are the live-in help.

We hope that the Idaho hunting-lodge-y feeling the house had when we walked in endures. The irregular walls appear to grow right out of the ground, giving the structure authority; pictures cannot hang quite straight, but so far minor quakes have not tilted them further. Some 'thirties furniture, most of it salvaged from the sets of my dad's Broadway plays, doesn't appear to argue with the wicker Berry found in Greenwich Village, but maybe we see these things through the eyes of love. The placement of most of the pieces was done by Allied moving men. Holding the front door open for them as they staggered in, Berry simply said, "Oh, just put it anywhere," which is where—almost a decade later—it more or less still stands.

Vogue asked what we collected. Berry has a village of English cottage ware, and a few old Indian blankets and rugs, found in New Mexico while she was on photo assignment there; otherwise, we accumulate indiscriminately, trying to avoid a decorated look. We bought a dining-room table of questionable antiquity to seat ten, extra narrow to encourage conversation across it. The curtains are Olvera Street serapes sewn onto wooden rings.

Architecturally logical and acoustically perfect, our house is small enough that "Phone!" can be heard from one end to the other. We wanted to live in this kind of closeness as the boys grow up—a time, the brevity of which, famous in song and story, is all too apparent to us every day. All four of us were born in Manhattan; who knows if we will stay out here forever? When we do go back, or wherever life beckons, I hope the table, the curtains, and the cottage ware can follow us. For now, this house feels like home.

The table "of questionable antiquity, extra narrow to encourage conversation across it"—set with the hot colors of Fiesta and pieces from Berry's cottage-ware collection. *Inset:* Elvis Perkins, twelve, and his brother, Osgood, fourteen.

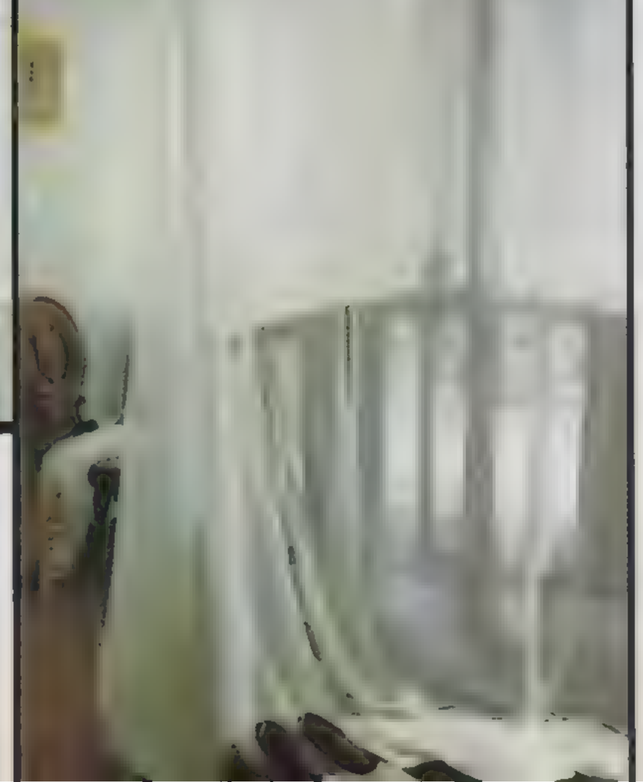
Oberto G...

# Living well...

# White rooms

## After a decade of bows and fringe, that old white magic is looking good again

White calms. White is easy. White is the perfect background. One never tires of it. The no-color room is often the choice of artists, designers—those exposed to daily riots of hue and pattern; it cleanses the eye, refreshes the spirit. White lends itself to endless possibilities: the studied urbanity of layered neutrals, which Syrie Maugham pioneered; the faintly Victorian romance of white on white, evoked, *below*, by former model Lisa Firyall in her Long Island beach house; the strength, the classicism of black and white—sleek, modern, with a witty shock of chartreuse—in the Hamptons weekend house, *right*, of architect Voytek Rutkowski and stylist Gennifer Witbeck.



Amidst dreamy lace and wicker, Isabelle Edwards cavorts with mother Lisa Firyall, *far left*. *Left*: Gennifer Witbeck's gauzy draped canopy bed recalls the Raj; Regency stripes and antique zebra-skin rug set the pace in living room, *right*.

# Taste of the '80s

Their flavor is ubiquitous; you may not even notice that tomatoes pervade almost everything we eat, whether the cooking is Italian, Thai, or Southwestern. America's favorite taste got hold of us in childhood, slathered on pizza, dripped onto hamburgers as ketchup, hugging spaghetti. Now, tomatoes top blue-cornmeal pasta, helping Mexican salsa burn our mouths.

The low point in the life of the American tomato must have been reached a few years back when the *(Continued next page)*

Photos: ERICA LENNARD. Illustration: ISABELLE DERVAUX

# Living well...

*(Continued)* government decided that ketchup was a vegetable, in order to cut school-lunch funding. Almost as low, but without the overt political implications, is the condition to which the supermarket tomato has been reduced by special breeding and early shipping; the look may be tomato, but the taste is cardboard. Into every void, an expensive solution: tomatoes are shipped from Holland and Israel, and down in Florida, they are trying to grow and trademark tomatoes that actually resemble the real thing.

How do you tell a vine-ripened tomato, a good tomato? If you have walked among growing tomato plants, you know that they have a strong and particular smell—sharp and acrid, tonic, but not at all sweet. This is the smell at the stem end of a first-rate tomato.

In tomato season, the best fresh preparations are often the simplest (example: Italian salsa over pasta, *above*, at Sandro's, NYC). An emblematic tale is of Robert Courtine, one of the great French food writers. When he used to review restaurants, he ordered a *salade tomate* as the first course, no matter where he went, no matter how elegant, feeling it was the true test of the chef's devotion to good ingredients and techniques.

Out of season, canned tomatoes, tomato paste, and jars of spaghetti sauce are the cook's solution (see box, *left*). If they are your solution, add some lemon juice. The heat of cooking and packing robs these mixtures of their natural acidity—and without acidity, you cannot taste sweetness, you cannot taste the tomato.

—BARBARA KAFKA

**REMEMBER WHEN** ketchup was declared a vegetable? For the record, one tbs. has eighteen calories, 156 mg. of salt, scarcely any other nutrients. . . . **Best bottled spaghetti sauce:** Filomena's Marinara Pasta Sauce . . . **Best base for your own sauce:** Pomi puree, put up in Italy . . . **Best canned tomatoes:** inexpensive American brands such as S&W, Red Pack . . . **Best tomato paste:** Filli Pagani, in tubes.

*("Living Well" continued on page 746)*

**NYC's Triple Crown:** Il Cantinori, Periyali, and now stunning Aureole—Nicola Kotsoni, a charming woman who suggests Electra costumed by Claude Montana, is very good at this restaurant business. Her smartest move to date: luring chef Charlie Palmer (with her, *above*) from Brooklyn's River Café. Palmer is a perfectionist who roasts his own coffee beans, smokes his own meats. His philosophy is hard line: "I hate stupid, frilly food." And in the clean subtlety of yellowfin tuna marinated in balsamic vinegar, grilled over fruitwood, and served with the season's first porcini, it shows. *Aureole, 34 East Sixty-first Street, NYC; 319-1660.*

## The Joneses' greenmarket: keeping up

Instead of hunting for the exotic, New Yorkers are urbanizing the harvest dinner—the most glorious vegetables the season has to offer are the centerpiece of the menu. And the lushest come from Guy and Cindy Jones's Blooming Hill Organic stand at Union Square Greenmarket, *below*. This brother-and-sister team outdoes even Balducci's with baby lettuces, fresh sorrel, *mache*, tiny baby carrots—the most exquisite pick. This is as close as you're going to get to a Provençal market in Manhattan.

**CHEZ PANISSE—DEMYSTIFIED**

***Chez Panisse Cooking: New Tastes and Techniques*** **(Random House) by Paul Bertolli, the current chef at the Berkeley restaurant, and Alice Waters, the mother of them all, is the latest in the Chez Panisse saga. Even though Bertolli is a chef and these recipes are exciting, they can be produced by the home cook. You may not be able to find "green garlic." But you should have no trouble with Grilled Sea Bass with Sliced Artichokes Stewed in Olive Oil; Yellow Pepper Sauce; Braised Pork Shoulder with Tomatoes, Fennel, Olives.**

*Top center: Jill Bauman; SUSAN WOOD (center left); JOHN DUGDALE*

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# Living well...

## Great picnics—out west

At the McCoys, *above:* a relaxed atmosphere but an ambitious menu—grilled salmon, squab. At the Arnoldis, *below:* fresh, simple foods, laid out on surfboards.

Last summer we learned why Horace Greeley said, ''Go West, young man.'' It's more fun out there. Californians put everything on hold between July and September and go to their mountain retreats, beach cottages, or ranch houses to relax, which to them means participating in a vast array of frantic sporting activities.

Artist Chuck Arnoldi and his wife, Katie, like to drag their surfboards up on the beach in Malibu's Point Dume and ask a few friends over for lunch. Surfboards become groaning boards, upon which the Arnoldis lay out great spreads of boiled shrimp, turkey, roast beef, corned beef, cheeses, fresh fruit. With that picnic, it's wise to wait a generation before swimming.

Nowhere do dining out and derring-do coexist more amicably than at art collectors John and Frances Bowes's house on Stinson Beach, north of San Francisco. While eating Chinese chicken salad and avocados under Italian straw umbrellas, we watched young men and women hang-gliding off a nearby mountain.

Kacey and Peter McCoy head north of L.A.; with their daughter, Shane, and a few guests, they pile into Jeeps and motor to a picnic atop one of the hills that surround their ranch. The former aide-de-camp to Nancy Reagan, Peter knows how lonely it is at the top and likes it that way.

Our first course—mesquite-grilled salmon covered with rosemary and thyme—was followed by squab presented on a bed of parsley and watercress, a wild rice and barley salad with peppers, and a carrot salad with chopped mint leaves. Italian white beans with tuna, capers, and onions, as well as asparagus and mushrooms topped by a vinaigrette dressing, were washed down with a 1985 Monterey Chardonnay named Ventana—dry and wonderful. For dessert: blueberry, peach pies. As every geologist will tell you, Californians are generous to a fault.—BY WILLIAM AND CHESBROUGH RAYNER

*(''Living Well'' cont. on page 748)*

KAREN RADKAI

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Tod Volpe, the oracle for two decades

**En plein air** At the turn of the century, a school of "California Impressionists" took their canvases out of doors—*en plein air*—to capture the pre-smog coastal light. Here, Theodore Robinson's "Autumn Sunlight" of 1888.

Jarvie bronze candlesticks—chaste luxury

# Living well...

## L.A. missionaries

### Auctions are out of control: Arts and Crafts pieces have become America's answer to Fine French Furniture

Today's California prospectors aren't rushing for gold. They're collecting the paintings of the nearly forgotten California Impressionists; the turn-of-the-century green pottery known as Grueby and its streamlined blue-green cousin, Teco; as well as the hand-wrought furnishings of the Arts and Crafts movement.

Los Angeles collectors are leading the way. "Many of the great Arts and Crafts bungalows are in L.A., but most people can't afford them, so they begin by collecting the furnishings that would have gone into them," says D.J. Puffert, whose Sausalito gallery, The Arts and Crafts Shop, has been a key outpost on the trail for almost twenty (not-always-fashionable) years.

Furniture by Gustave Stickley and the architects Greene and Greene as well as lamps by Dirk Van Erp are causing a good many L.A. hearts to pound; indeed, prices have shot into the mortgage range. At recent auctions, a Stickley hall bench sold for $93,500 and a Grueby vase for $22,000, according to Tod Volpe, coauthor with Beth Cathers of *Treasures of the American Arts and Crafts Movement* (Abrams).

Among the players in this new market: Hollywood producers Patsy and Steve Tisch and Linda and Jerry Bruckheimer (aficionados of Grueby and Teco); the Steven Spielbergs (Mission furniture); Jack Nicholson (lamps, ceramics); and Barbra Streisand (Greene and Greene, and Wright, among other things).

Most interesting: Californians aren't afraid to use their collections; they fill these precious vases with flowers. —ED LEBOW

(*"Living Well" continued on page 750*)

Bruckheimer beach house: Old California, re-created

*Top left:* JEAN PAGLIUSO. *Top right:* Hirschl & Adler Galleries. *Center:* Collection of Joel Silver. *Bottom:* SHEILA METZNER

# You Can Never Be Too Rich Or Too Thin

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# Living well...

## Cognacs: one small sip for mankind

Cognac is in the ascendancy. France now exports more of this glorious brandy to the U.S.A. than to any other country in the world, and Americans consume three times as much as the French themselves. The old, predominantly masculine image of "a Cognac and a good cigar" is, however, out of date: the breakdown by sex among Cognac sippers in this country is a surprising 46 percent female to 54 percent male.

My own long-standing fondness for Cognac is matched only by my admiration for its less publicized but equally delectable rival, Armagnac. Cognacs are austere, powerful, noble, and marginally more complex, while Armagnacs are earthier, fruitier, and prettier. Of the two, I've known more first-class Cognacs; but that, I suspect, has only been because of their greater availability.

Here, the crème de la crème—some classics, some new to the U.S.A.:

**Château de Beaulon Napoleon Cognac** *A serene and lovely brandy of modest scale, marked by an understated, quite magical pear-like taste element. $75.*

**Rémy Martin Napoleon Fine Champagne Cognac** *Bold and full bodied, wonderfully flavorsome, with a long-enduring aftertaste—absolutely delightful. $48.*

**B. Gélas & Fils Napoléon Bas Armagnac** *Pungently fruity, with almondy nuances, this admirable, very tasty brandy of medium scale is now making its debut here. $40.*

**Renault Carte Noire Extra Cognac** *Monumental yet charming, smooth textured, with a long-lingering peach- and apricot-tinged flavor enhanced by a touch of sweetness—superb, and a bargain at its price. $35.*

**Armagnac de Montal 1961** *Redolent of tangerines, spicy and small bodied—utterly beguiling. $45.*

**Larressingle X.O. Grande Réserve Armagnac** *Stylish and impressive, this moderate-to-large-sized Armagnac boasts a sumptuous peachy flavor. $42.*

**Delamain Très Venerable Cognac de Grande Champagne** *Ample, velvety, and mysterious, with concentrated, subtle fruitiness—a brandy of great excellence and notable finesse. $105.*

**Martell Extra Cognac** *Incredibly beautiful and, alas, costly—embellished with a fascinating, possibly unique, faintly sweet fraise des bois taste constituent and satiny texture. $190.*

**Hennessy Paradis Cognac** *Impeccably balanced, benignly fruity, exceptionally graceful, and smooth as silk—the ultimate Cognac, and, ever since I encountered it in 1982, my first love. $175.* —MARTIN GERSH

## Pen Envy

In an age in which letters come as computer print-outs, and amorous declarations are left on answering machines, who can be surprised by the new fascination with fountain pens and all the status they confer? Right now, the ultimate confidence-giver among meeting-takers is the $295 Montblanc 149, classically styled, ostentatiously large, and impossibly thick; Joe Mantegna and Ron Silver both fondle them on Broadway in *Speed-the-Plow*. Ronald Reagan signs with Parker's Centennial Duofold, known by some for its less-than-flexible nib; the lacquered Waterman appeals to Nancy, as well as to Carolyn Roehm and Diane Sawyer. For Jacqueline Onassis, *Interview*'s Fred Hughes, and Tiffany's John Loring, however, the pen of choice is the utilitarian Faber-Castell Uni-Ball—$1.49 at the stationery store.

**Antique pens, above, attract all sorts—from Mickey Rourke to Morocco's King Hassan; Whoopi Goldberg has six Montblanc 149s, top.**

*Left:* JOHN DUGDALE Sketch: ISABELLE DERVAUX

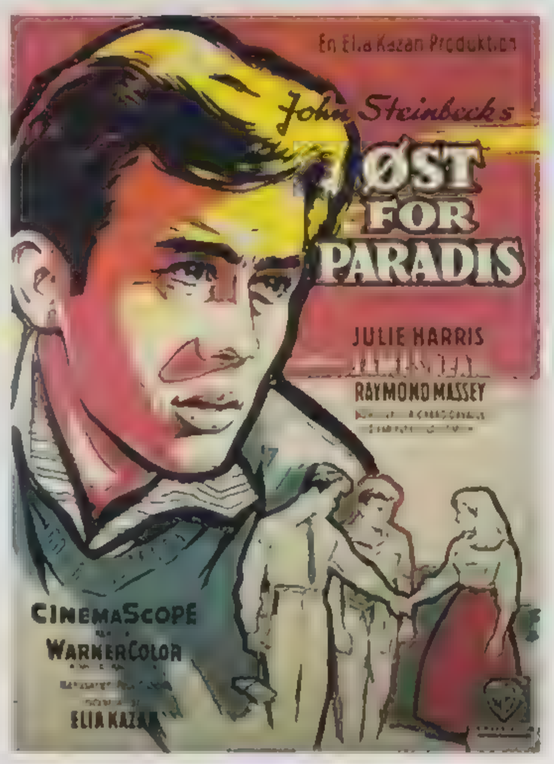
INDULGENT. THE SENSE OF REMY.

## James Dean

*(Continued from page 686)*

dream, to the Puritan ethic, and to the Oedipal underbrush on which Freud had turned his spotlight. A chasm was opening between the generations, and Dean was on the edge of it.

When he flailed against a pious, hypocritical father (Raymond Massey's righteous patriarch in *Eden*) or a henpecked dishwasher (Jim Backus in *Rebel*), raged at the mother who'd abandoned him (Jo Van Fleet in *Eden*), Dean fought in the name of emotional honesty and "authenticity" over the prevailing emphasis on appearances, on moral rectitude. His brooding face on posters, the hangdog look tell only half the story: for in articulating all that was inarticulate in teenage misery, he was fearless, mercurial, aggressive, forcing every secret mood, every smoldering resentment out into the open. His body, taut one minute, slack the next, was as eloquent as his voice. "He doesn't say much," says Sal Mineo of his idol in *Rebel Without A Cause*, "but when he does, he means it."




**A Danish poster for *East of Eden***

Dean shared with some of the greatest stars of the past—Olivier, Garbo, Gary Cooper, Dietrich, Mae West, Katharine Hepburn—an androgynous image. But Dean took it a step further, blurring the boundaries not only between male and female but between adult and child. He was a lusty twenty-four-year-old man playing a fumbling teenager, impelled by the polymorphous desires of an infant.

"Girls really run after you," Julie Harris says to him twice in *East of Eden*; and so, for the first time almost openly, did boys. Sal Mineo's Plato in *Rebel Without A Cause* idolizes him with something more than the comradely admiration with which his namesake is associated. Dean turns the same lost, yearning look on everyone because, for him, everyone is a potential mother. As with Brando, another androgynous actor, Dean's fusion of male and female qualities may have resulted from being the child of an artistic mother (Dean's died when he was eight) and a remote businessman father. Unlike Brando, however, Dean seems more at ease with his feminine side and therefore with women.

> He turned the same lost, yearning look on everyone because, for him, everyone was a potential mother

Dean seems to have defined a generation, and indeed, male "softness" has become commonplace, so much so that stoicism may be making a comeback in such refreshingly stiff-upper-lipped types as Kevin Costner and Harrison Ford. But "soft" may be the wrong word for Dean. Vulnerable, yes, but shrewd and tyrannical with his genius. He knew how to keep everyone off balance, to reach into the depths of his psyche, and to get the last word, as the actors he upstaged can tell you. Onscreen and off. Remember when his sweetheart, Pier Angeli, spurned the unstable romantic for Vic Damone? Dean came to the church, waited outside on his motorcycle, and, when the bride and groom emerged, gunned his machine noisily as they kissed. Our hearts were broken, but could it have been otherwise? Dean in Damone's shoes, embarking on a 'fifties marriage—with stardom, children, maturity, old age? Wasn't he far happier out in the streets, a Byronic figure, gunning his motorcycle, enjoying the drama of his rejection—and stealing the scene completely from his ladylove? ▽

## The Fierce Image

*(Continued from page 691)*

into his paint. (Picasso, too, shared this sense of art as real object.)

It is obvious that Tàpies learned much from Miró and Picasso, and could legitimately claim to be an heir to both. Undoubtedly, there is some of Picasso's fire and aggressivity in Tàpies' art, but his poetic vision and his sensual (rather than sexual) eroticism seem closer to Miró's gentle spirit. Certainly, as we begin to appreciate the achievements of post-Cubist art in Europe after World War II, Tàpies emerges as a key figure: by turning Miró's stars into crosses, Tàpies anticipated the alienated signs of the early work of Joseph Beuys and the scarred, patched surfaces of Anselm Kiefer.

Like Miró's symbolism, Tàpies' iconography is complex. The cross, which appears in his work from the moment he began to paint detailed figurative Surrealist works in 1946, actually refers to himself. The first time Tàpies used the cross was in a small self-portrait: he points at the initial of his signature, which appears as a lower-case "t" that is clearly a cross. Painted when he was twenty-three, after he had lived through both the Spanish Civil War and World War II, Tàpies' gesture symbolizes his dedication to the cross, which implies spirituality and the mystical contemplative poetry of St. John of the Cross.

In his autobiography, Tàpies speaks of his studies of Oriental religions. He obviously learned much from the idea that art was an instrument of meditation and transcendence rather than mere decoration. From the Japanese and Chinese calligraphers, he saw how to reconcile the duality between painting and drawing by using the brush on canvas as spontaneously as the ancient Oriental painters used ideograms as both language and symbol. It is this discovery that links his work to the symbolic calligraphy, the subjective "handwriting" of "action painting." Indeed, when one thinks of Harold Rosenberg's famous metaphor of the artist as existential matador fighting in the arena of the empty canvas, one has the sense that he had in mind Tàpies' dramatic *sol* and *sombra* (the sun and shade, the light/dark oppositions of the bullfight arena).

In Spain today, a generation brought up on Duchamp and Warhol are already off and running to take positions at the frontier of the avant-garde; indeed, it is fashionable to say that the problem of contemporary Spanish art is the lack of a revolutionary genius like Jackson Pollock, Yves Klein, or Joseph Beuys—someone capable of breaking with the past in a dramatic manner. It is thus that Tàpies occupies a misleading position: he is the respected elder statesman of an era many young people feel is over. They tend to forget that Tàpies was using humble materials decades before *arte povera* was invented and graffiti as picture-words before anyone had imagined a "Transvanguardia," or that he had made a painting with a broken plate as an homage to Gaudí in the late 'fifties.

Even now, Tàpies continues to experiment. This is true although his palette remains one of earth colors. His imagery, too, remains consistent: graffiti-like scrawls reminiscent of the mysterious markings on the walls of the Altamira caves, evoking the earliest stages of man's consciousness, when art was intended to be not beautiful but magical. His materials—wood, string, plaster, straw, and a highly diluted varnish that spreads and reveals the field behind the form—are also continuations of a lifelong preoccupation with tools and materials.

Tàpies has written that he finds hope in science's acknowledgement of similarities between physics and Taoism. In this fusion of the individual with the universe he sees the evolution of "a cosmic vision of man" united through sharing. Tàpies' search for universal symbols and his concern with ending the dualism between mind and body are part of a contemporary search to find meaning in the reality of art. Because his work is both daring and profound, it will be no surprise if, when the history of postwar art is finally written, Antoni Tàpies is among the pantheon of the greats. ▽

DAVID LOEHR COLLECTION

Oscar de la Renta

SCARVES

## Twentysomething

*(Continued from page 685)*

other colleges, and Linda DeHart, a black student from Queens, New York, insisted that "you don't hear racist comments here." But, while racism is the extreme exception on campus, separatism is the norm. Indeed, the anti-apartheid rally seemed to be the one event to fuse Wesleyan's student body. Blacks and whites blockading the administration building huddled under the same blankets to stay warm; they punched the air holding hands, chanting with the same ferocity. But students who sing "We Shall Overcome" together head to cafeterias where whites eat with whites and blacks with blacks.

Physical separatism on campus encourages a lack of understanding between whites and blacks, however placid their temporarily parallel lives. But even in paradise there is the occasional sign of trouble, albeit not racial. Walk through the corridor of a dormitory—past the mounds of empty Coke cans, the stray pieces of laundry, the laughter of a young man and woman in the shower—and you see walls plastered with posters inviting students with eating disorders to group discussions; warning those with alcoholic parents to watch their own drinking; or diagraming the dozens of organisms, including the AIDS virus, that a condom can block from the body. "Are you involved in any sexual practices in which blood or semen is exchanged between you and your partner?" a sign on a door to a bathroom asks.

Condom machines have been put in dormitory laundry rooms, panel discussions are held with doctors and AIDS victims, pamphlets are set out for those who want to learn about the disease anonymously. Wesleyan also offers free AIDS testing on campus. But social life at Wesleyan rages on much as it always has. Weeknights mean eating dinner in a cafeteria with seven or eight friends; attending a lecture on human rights abuses in Chile; hanging out on the steps of the library, drinking soda and eating chips. Weekends mean parties, lots of them, and everyone is invited. Bulletin boards are plastered with colored fliers inviting students to a "Be Glad" party for those who have not yet determined their sexual preference; a "Safe Sex" party for which you must dress as your favorite form of contraception; and at least a few fraternity bashes, which have the reputation for booking the best bands.

**Just slightly punk: student Will Tacy**

A young woman asks her boyfriend, "Honey, do you need any laundry done?"

Most students travel in groups, enjoying platonic friendships or an occasional fling. Those few who go steady are said to have made "mini-marriages": couples study together, eat together, and, when they manage to find new homes for their assigned dormitory mates, room together. Last spring, a boy was chatting with a friend in the corridor of his dorm when a young woman walked up and said, "Honey, do you need any laundry done?"

Students seem a little confused—particularly about the conflicting values of the 'sixties and the 'eighties, the yippie/yuppie split. But they are also willing to live the confusion through. "People learn to be artists of life," Professor Hallie said. "They learn to bring harmony between opposite forces, and they get better and better at it. Actually, perhaps Nietzsche said it best: 'You must have chaos to have a dancing star.'"

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**Lisa Wolfe** *is a freelance writer living in New York City.*

## Calvin Klein

*(Continued from page 695)*

real worrier, thinking, 'Oh, God, everything is great now but what's going to happen? The bubble will burst.' It's absolute nonsense to be concerned with stuff like that. . . . I suddenly realize that the universe doesn't rest on my shoulders. Everything doesn't always have to be the way *I* think it should be."

Klein admits that overcoming a desire to control is as tough as shaking substance abuse. "I'll be working on that for the rest of my life; That's a real problem of mine. I *like* to be in control. But it can be terribly frustrating."

His relationship with Kelly is an important part of the new life he is trying to build. "I didn't think another relationship was possible. Because of the health crisis that's going on now, people are just so much more conscious of the fact that you can't go fooling around. You start questioning—'Who has this person been with?'—and saying, 'I'm going to be more careful before I get involved.' Your values change! It didn't happen, bang! I fell in love over a long period of time."

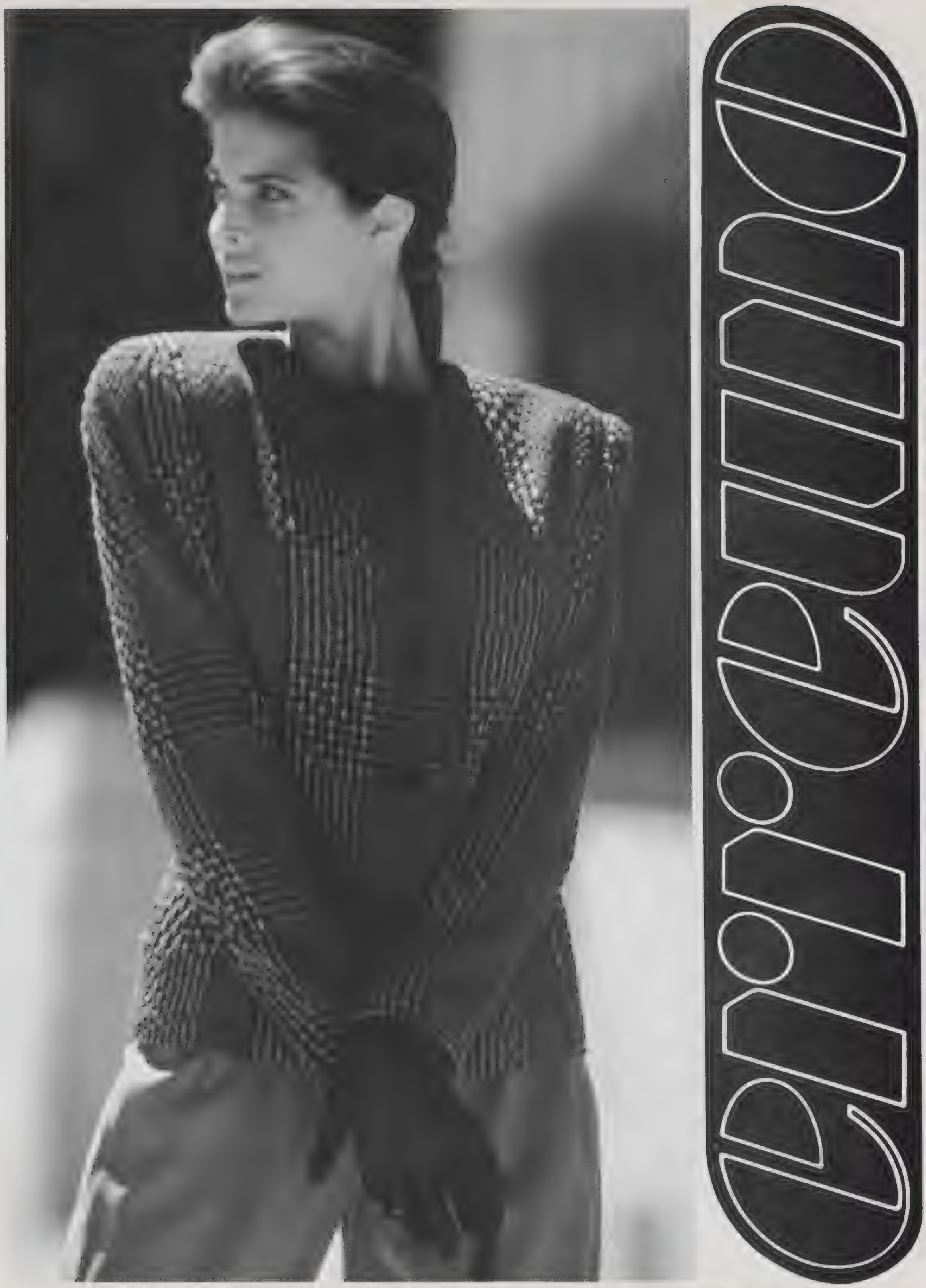
Before finding their "dream house," a six-story Federal town house in the East Seventies, Klein lived in a modernistic apartment on Central Park West and Kelly had her own apartment nearby. "We had been looking to come together for a long time," says Klein, "but we were looking for the perfect place. Now we've found the place we really love." Calvin and Kelly found their first new furnishings at the Andy Warhol auction. "We bought a beautiful Empire mirror for our bedroom that was in Andy's bedroom."

Today, the forty-five-year-old designer, the father of a twenty-one-year-old daughter from his first marriage, declares, "This is a big house. I have a family, and I would like to have more of a family." The news is startling given Klein's previous history. In the 'seventies, he was the leader of the androgynous disco brat pack who never seemed to care who knew about his wild life. (In 1984, Klein told *Playboy*, "Anyone I've wanted to be with I've had.") But despite world fame, immense wealth, and having had an enormous influence on fashion, Klein says he had been restlessly searching to fill the void that came with getting everything he ever wanted. "It does leave one empty. I think success is more than just financial. There's got to be more."

Certainly, Klein is struggling mightily to change his own life. "I'm not going to the old haunts." Instead, apart from work—where he is contending with a full schedule of expansion into leather accessories, retail stores, and an Eternity for men—he is concentrating on the new town house, restoring a country house in East Hampton, taking riding and sailing lessons, and, for the first time in years, going to a lot of movies. "I never had the patience to sit still for very long before," he says.

Most important, he realizes that he's embarked on a momentous change in the way he lives, a change that takes time. "It took a few years of saying, 'Well, I'm bored with the old scene—there's got to be more going on in this life that I'm just not involved with,' and then taking the time to meet new people and to experience new things." Applying his prodigious force of will, Calvin Klein has managed to do just that and as a result is "wonderfully happy." Says Klein, "I was blessed when I was a child; I was given a gift by God to design." He pauses thoughtfully. "I don't know that I was *grateful* enough before." ▽

GEORGE LANGE



**ONTARIO:** DONNA ELENA **BEVERLY HILLS:** GRETA **MILLBURN:** PANACHE
**NEW YORK:** CORRINE TRAVIS/ROSE LASH INT'L

**Far North women: clockwise from right, Arquette, Wedgeworth, Harper, and Lange**

**Sam Shepard**

*(Continued from page 680)*

*North* is an intricate day-long search for Mel, who, with Rita's connivance, has escaped. The search continues by the light of the full moon, with Kate, Rita, and Jilly entering an enchanted Minnesota woods. After a series of dream-like adventures, the squabbling pursuers encounter—suddenly, magically—a hobbling, vengeance-driven Bertrum, who has escaped from the hospital along with his incessantly intoxicated brother-in-law/sidekick Uncle Dane (Donald Moffat). Together, this exhausted crew of pursuers and escapees recapture Mel—a white X mysteriously drawn on his forehead—and, at dawn, lead him back home, a criminal going to his execution.

When Sam Shepard first started writing his superenergized, music-driven plays in the mid-'sixties, he created atmospheres and moods rather than characters. "I preferred a character that was constantly unidentifiable," he once said, "so that the actor could almost play anything, and the audience was never expected to identify with the character."

Beginning with plays like *Curse of the Starving Class* (1976) and *Buried Child* (1979), however, Shepard began to tap into and explore elements of his own family life on a dried-up avocado ranch in Duarte, California, and especially of his complicated, shattered relationship with his alcoholic father, Sam, Sr. "Sometimes in someone's gesture," the playwright comments, "you can notice how a parent is somehow inhabiting that person without there being any awareness of it. How often are you aware that a gesture is coming from your old man? Sometimes, you can look at your hand and see your father."

## "The more macho a guy appears, the more scared to death he is—you can bet your boots on that"

It should also be remembered that in an early play like *Cowboy Mouth* (1971), he and poet/singer Patti Smith co-wrote and acted out a lacerating *No Exit*-type relationship between two rock-'n-roll-obsessed characters who strongly resembled Sam Shepard and Patti Smith. And in the play *Fool for Love* (1982), a Hollywood stuntman (Sam Shepard?), who has run off with a beautiful cover girl (Jessica Lange?), goes to a motel room where he engages his half-sister/lover (Shepard's actress-wife O-Lan?) in the blowout of their long relationship.

In *Far North*, he has drawn on another family—Jessica Lange's. I was curious to find out whether Lange has a father who was actually thrown by a horse.

"In fact she has," Shepard said to me, laughing. "But *Far North* isn't intended to be a slice of life about her family. The movie takes some elements of the real and goes into fiction. But that's the way fiction is.

"In fact, Jessie's father keeps buying these horses at auctions down in Iowa and usually winds up with slightly sour animals. And one of them threw him when he was driving a carriage. Then, when he got out of the hospital, he was throwing hay to that horse, who repaid his kindness by kicking a fence, and a railing spun off and hit Jessie's father in the eye and dislodged his retina. So you could say there was some kind of an animosity going on. And then he had a dream in which a voice told him to get rid of the horse. So he sold it. But the idea about his asking his daughter to kill it is my embellishment," he added, laughing.

"So in *Far North*," I said, "there's a relationship between the horse and the father and between the father and daughter."

"What I hope comes through in the film," Shepard said, "is something about the opposing sensitivities of the male and the female—where the male has the attitude that it's O.K. to do an animal in, there's no emotion attached to it: you just draw an X on the horse's head, aim the bullet at where the lines intersect, the horse falls over, dead, and you bury him, and it's all over. But the female can't even *conceive* of this, it's such a horrendous, insensitive notion.

"At the end of *Far North*," I commented, "the grandmother is begrudgingly celebrating her one hundredth birthday, and one suddenly realizes that there are only little girls and grown women in attendance. In what turns out to be the final line of the film, the grandmother says, 'Where's all the men?' It's as if the men have lost their function, their reason for being."

"Yes," Shepard replied, "they've lost their place. It's as though it happened inadvertently. Because it started out one way—with settlers and pioneers—the men leading the troops. And now time's passed them up. They're scared to death of their feelings—particularly affection. Any sign of affection between men is almost *verboten*."

"For years," I said to Shepard, "it's been commonplace to talk about your 'archetypal male image,' defined by a Gary Cooper-type of strength and sensitivity."

"Does anybody understand, these days, what 'strong' means?" Shepard responded. "Bending pipes? It seems to me that the hardest thing for men to do is to learn how to be open—especially to women, because women today are tough, and men have become terrified that if they fall in love they'll get crucified. But, of course, this is also true for women.

"There's nothing wrong with real *machismo*—it's just that nobody knows what it means anymore. The original idea must have had its roots in what at one time was a sense of real courage in the face of danger; but it's been so distorted that it's now mostly externalized behavior that actually has to do with *pretending*, with *covering up*, with *fear*. So the more *macho* a guy appears, the more scared to death he usually is—you can bet your boots on that!

"There's something really fascinating now about those contemporary women who live without men—they've had men, they've had children by men, but the men again and again abandon the women. And these women exist in a way that's much more courageous than that of the men who left them—men who messed themselves up—perhaps because they themselves were abandoned early on. To be abandoned sets up a certain approach to life, for sure. And there's no way it can't leave a scar. You could say that the homeless are not just the people in the streets, the homeless are also the people in their *homes*!"

"You recently appeared as an actor in *Baby Boom*," I said. "And a lot has been made of the flurry of 'baby pictures,' in which the baby takes over the role the girlfriend or boyfriend used to play. What do you think is going on?"

"Anything can come between two people: babies, houses, careers. Not that children aren't important or fantastic, but I think they should augment the love and not divert it. Love is something you've got to protect."

"For some people," I said, "*Far North* will make your presence felt by your absence in it as an actor. Do you plan to act in the future?"

"I may act in one or two films," Shepard responded. "But it's a hundred times more exciting for me to direct. I'm not a Pacino or a De Niro or a Jessica Lange, and I've never intended to be. But filmmaking I can get passionate about because it's a natural extension of writing. It's everything you wish writing could be—you can visualize things, and there they are; you can extend shots, change the colors, put wind in when the wind isn't there."

In *Far North*, Sam Shepard's words have embodied themselves as images for the eyes—most hauntingly, that of a horse, black as a silhouette, a white X on its forehead, who completely possesses the dreams and lives of a northern Minnesota family. ▽

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## The Eye of Geoffrey Beene

*(Continued from page 654)*

trapped by the accent. He talks about the symmetry of Rome, and you wonder which "cemetery" he means: "Any religion I have probably has more to do with duck-soons than anything else." "Duck-soons?" His two dachshunds. His turns of phrase are wonderfully old-fashioned—"Hi Carlos" to his youngest assistant, "What do you come bearing?" He describes a particular situation as "boresome," and "bethinks" himself. He was brought up a Baptist, and there are pastoral rhythms to his speech.

Women cry at his shows. "It's something that has rarely been tapped, the emotionalism of clothes. I don't know if it can be verbalized, but it exists. I used to be like everyone else and look down upon vanities, but I don't any more because it is simply caring first of all about oneself and then about how one is perceived by another person. I have thought some of the great chemistry among world leaders has come about through vanities: Josephine and Napoleon are a perfect example. I think that happens in a smaller way with clothing, a chord deep inside has been hit."

## Beene signatures: edges outlined, piped; evenings strong and linear as drawings

His mother, who comes up from Louisiana four times a year to visit him, was the daughter of a prominent oil-rich doctor in Haynesville, Louisiana. His father was a car salesman. "My childhood was humble during the week, very comfortable on weekends with my grandfather. I was affected by the coloring of things in the South. I have been told that I have an Oriental sense of color. Most of the flowers we think are indigenous to the South come from the Orient: camellias, magnolias, azaleas. Maybe that was the beginning of color for me." He has an orchid greenhouse in his country place at Oyster Bay, N.Y., and admits to a passion for vegetables.

His favorite painting as a child was Grant Wood's "American Gothic"—"Graphics again, the clarity of them standing there with the rakes."

Two shapes recur when he talks: the square and the circle. "Men are squares, women are circles," he says. "In my clothes when you first look at them, they don't look new. I'm not talking about design, but that there is some element in them that you've been with most of your life." He points to an outfit in his showroom, a black skirt with Life Savers printed on it and a dark-blue linen jacket, dotted in the same colors, each dot centered with a button. "That's a true life saver, the candy of the Life Saver. Whether people know it or not, they're drawn because it's familiar."

In his two-story apartment in New York City, there are brushed steel walls, books piled too high on a coffee table, lilies in a bronze cabbage. In his little guest room-study, one wall is a mural in brown and grey, tables he found in a garage sale have been painted grey with a gold filet and black top. Fabrics from his collection end up as upholstery materials. "I prefer things you cannot buy in a store." His house in the country has busts, leopard patterns, red walls; it is near enough to town, in Oyster Bay, for him to occasionally disappear there in the middle of the week.

Although he studied medicine to please his family, which led to turmoil when he decided to go study fashion in Paris, he says he would have loved to have been an architect. "Maybe only to draw buildings. Maybe that's one reason I love to travel so. I just go crazy in Vienna; you have the Baroque and the Deco, one next to the other, contradictory architecture yet it seems so at home there. Rome is so inspiring to me, most of the great piazzas seem to be circles."

When he first went to France in 1949 it was, he says, "such a cultural shock that it changed everything for me. My appreciation for languages, architecture, people. It helped refine whatever knowledge I had before, and was probably the most significant change in my whole life. I went to all the big couture houses and they said 'We don't want Americans who will be learning our metier,' so I said I would work for free." He had left medical school, worked for a year to pay his passage over and now he shared a house in the suburbs with other students. "I never thought about any of it, you just go blindly into it and most of the time it works if you wish it enough." When he returned to America and began designing, he kept turning back to Europe for the fabrics and colors.

"I began to know color so much through Monsieur Sache, who designed Balenciaga scarves. He was the most brilliant colorist I have ever met in my entire life. I earned the right to work with him. He had his scarf place on the Place Vendôme, up the stairs, where he would take cloth bags like sacks and in there would be pieces of fabric—four hundred different colors of red and three hundred of green and two hundred of blue, yellow. It was hours of that, the mixing and seeing what worked, what didn't. They were swatches, he had to touch things. The other great colorist is Suzy Gandini, I have telephoned prints to her, without the print existing.

"I love all colors, I love colors the most that one cannot define, that are foggy. That usually means there's some grey in them, which makes colors more mystical. I hate colors that are easily defined—red, white, blue. I've often thought that my ideal collection would be to make one in which each piece would use not fewer than three colors, so that in a hundred-piece collection there would be three hundred different colors. Only black would be repeated—black, which is the constant in dressing for men and women."

He finds black, each time, with a certain shock of recognition. Japan delights him for its muted colors, for the way the nape is revealed, à la Balenciaga, for the sober combinations of colors and the care for details. "Maybe one reason I relate to Balenciaga is that so much of what he did was Japanese." The rustle of satin roses and horsehair underskirts intrudes for a second, until he adds, "I didn't like all the flounces and that stuff, but his cuts had an architectural quality, he had T shapes, and volumes and colors. They were exquisite to me. They stiffened things more then than they do now, his shapes could have been done without all that inside."

In the showroom, Liz Lee, his model for twelve years, shows off a coat from 1983 appliquéd with angel wings: Golden-yellow outside, stormy-grey inside, and white on the dress beneath, magical and irreverent at the same time. The satin wing shapes play across the model's back, carried away from the body on thick black wool, Geoffrey Beene's eyes are on the furling and unfurling of the fabric and your eyes are on the angel wings. ▽

SHEILA METZNER. Details, last pages

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# In this issue...

## Details, prices, more stores, more...on this month's looks

**Page 6 (cover):** Calvin Klein wool/spandex/nylon turtleneck, $165. Bloomingdale's; Nan Duskin, Philadelphia, Baltimore; Calvin Klein Store, Dallas. Beret at Pants and, NYC; Impulse Gallery, Provincetown MA. Bracelets, *wrist to cuff*: Vigneri. Bloomingdale's, Mi Place, Fullerton and Laguna Niguel CA. Loren Capek Jewelry. Reminiscence, NYC; Panache, Chicago. Gloves, Anne Klein II for Aris. Bloomingdale's; Bullock's. Earrings and necklace at Tucan, Trump Tower NYC, Houston; Birkenstock, West Hollywood CA; Louise Lanning, La Jolla CA; Linda Bentley, Newport Beach CA. Hair by Eric Gabriel for Oribe at Parachute. **125:** *Large photo*: Pants, Ralph Lauren Classics. Hat, Patricia Underwood. Gabriella Kiss earrings. La Crasia gloves. *Inset*: Ronaldus Shamask shirt. Cardigan, Ralph Lauren. Isaac Mizrahi pants. Earrings, Jessica Rose. *Both Photos*: Hair, Gabrieli Vigorelli; makeup, Joe McDevitt for Pierre Michel. **126:** *Large photo, left*: Erwin Pearl earrings. Perrella gloves. *Large photo, right*: Shirt and scarf, F.D.R. Drive Men. Tie, Polo by Ralph Lauren. *Inset left*: Turtleneck, Polo by Ralph Lauren. Scarf, Tweedvale Woollens Ltd. *Right*: Shirt, Polo by Ralph Lauren. Ballantyne cardigans. Scarf, F.D.R. Drive Men. Hair, Gabrieli Vigorelli; makeup, Joe McDevitt for Pierre Michel. **127:** *Inset, above*: Giorgio Armani shirt and tie. Hair, Recine; makeup, Tomoko. *Large photo*: Gloves, Ralph Lauren. Shoes, Yves Saint Laurent Footwear. Hair, Gabrielli Vigorelli; makeup, Joe McDevitt for Pierre Michel. *Inset, below*: Turtleneck, Malo Tricot. Earrings, Richard A. Serbin. Hair, Recine; makeup, Tomoko. **128:** *Large photo, left*: Sweater, Malo Tricot. Earrings, Gabriella Kiss. Fownes gloves. Panty stockings, La Leg. Boots, Manolo Blahnik. Hair, Gabrieli Vigorelli; makeup, Glenn Marziali for Trish McEvoy. *Inset*: Giorgio Armani jacket. Turtleneck by Ralph Lauren. Crew-neck, Polo by Ralph Lauren. Fownes gloves. Hair, Gabrieli Vigorelli; makeup, Glenn Marziali for Trish McEvoy. *Photo below*: Jacket, Agnès B. Turtleneck, J. Crew. Scarf, Amicale Industries. Fownes gloves. Hair, Recine; makeup, Tomoko. **233:** Eyeglasses, Christian Roth for Optical Affairs. **246:** Blanket, Ralph Lauren Home Collection. Carolina Amato gloves. Eyeglasses, Morgenthal-Frederics Opticians, NYC. Filofax, Filofax Inc. **270:** *Large photo*: Romeo Gigli shirt. Pants, Go Silk for L'Zinger. Earrings, Frances Patiky Stein. **279:** Earrings, Stuart Freeman Design. Patricia Field, NYC; Cattlebone, Pasadena CA. **281:** Calvin Klein shirt. Necklace, Renee Lewis. Artwear, NYC. **300:** *Inset*: Pin, Stuart Freeman Design. **316:** Turtleneck, Ralph Lauren Classics. **326:** Jean-Paul Gaultier turtleneck and vest. Hat, Stephen Jones London. Charles Jourdan, Trump Tower NYC; Ecru, Los Angeles. Scarf, Debra Moises Accessories. Necklaces, Renee Lewis. Artwear, NYC. **351:** Ronaldus Shamask cotton shirt, $190, and pants, $315. Turnout at Saks Fifth Avenue; Neiman-Marcus. Shirt at Canfields's, Sacramento CA. Uomo Vogue, San Jose CA. Necklace, Jilbari Designs. Saks Fifth Avenue;

## Something Different...

The Icing, Chicago; Hattie, Birmingham MI. Belt, Echo Design Group. Hair, Kevyn Mancuso for Oribe at Parachute; makeup, Sonia Kashuk. **352:** *Inset*: Turtleneck, Polo by Ralph Lauren. Sunglasses, L.A. Eyeworks. Gloves, Prada. Hat, Hat Attack. **496:** Shirt, The Gap. Earrings, Mikimoto, NYC. **570:** Clothes, Jean-Paul Gaultier. Hair and makeup, Pam Geiger. **625:**

Turnout also at Carl Walker, Charlotte NC; Carlisle, Columbia SC; Cookie M, Cleveland OH. Rings, Asprey, NYC. Shoes, Michael Kors for Pupi D'Angieri. Man's suit, Polo by Ralph Lauren. **626:** Suit, $2100. Gloves, Sachiko for La Crasia. Men's clothes, Polo by Ralph Lauren. **628:** Isaac Mizrahi's wool turtleneck, $225, and jumpsuit, $990. For stores, see page 628. Bracelet, worn as a necklace, Marla Buck. Chuckies, NYC; Pompian, Chicago; Macy's, San Francisco. Gloves, Aris Isotoner. Bloomingdale's. Men's suits, Polo by Ralph Lauren. **629:** Bracelet at Fred Leighton, Trump Tower NYC. Panty stockings, La Leg. Bonwit Teller. Shoes, Prada, NYC. Man's clothes, Polo by Ralph Lauren. **630:** Dress (with jacket not shown), $2018. Mid-September at Bloomingdale's; Loretta Blum, Dallas; Amen Wardy, Newport Beach CA.

**631:** Wool/Lycra dress. Gloves, La Crasia. Mishon Mishon, NYC. Panty stockings, Maud Frizon, NYC, San Francisco. Shoes at Maud Frizon, NYC, Bal Harbour FL, San Francisco; Miss Maud, Manhasset NY. **632:** *Left*: Necklace, see page 635. Gloves, Sachiko for La Crasia. Macy's Northeast; Neiman-Marcus. Shoes, H. & M. Rayne. Gallery of Wearable Art, NYC; Private Selection, Banner Elk NC; Raana, San Francisco. *Right*: Earrings, Les Bernard. Cuff, Tribe. To order at Anita Martire, NYC. Panty stockings, Adrienne Vittadini for Trimfit. Shoes, Fratelli Rossetti, NYC. Bag on chair, Glenn Miller for Ann Turk. **633:** Dress, Bob Mackie. Earrings, Kenneth Jay Lane, NYC, Beverly Hills, San Francisco. **634:** Man's suit, Polo by Ralph Lauren. **635:** Velvet camisole, Louis Dell'Olio for Anne Klein & Co., $150. Mid-September at Saks Fifth Avenue. Hat, $2025. **636:** Jewelry, Herve Van Der Straeten. Bag, Rafael Sanchez. Portantina, NYC; Janis, Chicago; Gwen Mazer, San Francisco. Panty stockings, Hanes Silk Reflections. Altman's; Higbee's, Cleveland. Shoes, Christian Lacroix for Diego Della Valle. Bloomingdale's. Men's clothes, Polo by Ralph Lauren. **637:** Polyester/rubber/cotton dress, $2360. Fur, $1700. Ingenue, Fort Lee NJ; Cedrics, Edina MN. Bracelets, Wendy Gell Jewelry. Saks Fifth Avenue; Sparkles Wearable Art, Newtown PA. Panty stockings, Hanes Too! Lord & Taylor; Higbee's, Cleveland; Carson Pirie Scott, Chicago. Men's clothes, see above. **638:** Turnout also at Neiman-Marcus. Cuffs, Wendy Gell Jewelry. Emotivity, NYC; Tabandeh, Washington DC, Rockville MD; I. Magnin. Shoes, Robert Clergerie. **639:** Dress, $2520. Fur, $3500. Jacobson's; Marshall Field's; Neiman-Marcus. To order at Bergdorf Goodman. Earrings, Peter Brams. Cuff, Isabel Canovas, NYC. Hanes Ultra Silk Hosiery. Lord & Taylor. **640:** *Left*: Mohair/nylon/wool cardigan, $240, and scarf, $110. Wool/acrylic/Lycra pants, $210. Turnout at Lord & Taylor; Ruffles, Cedarhurst NY; L'Animale, Englewood NJ; Fashion Portfolio, Philadelphia; Finesse, Newton MA; Mrs. Robinson's Ltd., Highland Park IL; Tootsies, Houston; The Golden Bear, Vail CO. Earrings, Erwin Pearl. Saks Fifth Avenue; Garfinckel's; Nordstrom, McLean VA, San Diego CA; Frost Bros. Aris Isotoner gloves. Bloomingdale's; Strawbridge & Clothier, Philadelphia. *Center*: Wool/acrylic/Lycra sweater, $210, and pants, $215. Turnout at Bergdorf Goodman; Nancy & Co., Southampton NY; Pamela Etienné, Chestnut Hill PA; L.H. Rogers, Salem MA; Tootsies, Houston; Susan of Burlingame and San Francisco CA. Sweater at The Shoe & Clothing Connection, Encino CA. Earrings, Erwin Pearl. See above. *Right*: Mohair/nylon/wool cardigan, $220, and scarf, $110. Wool/Lycra pants, $210. Turnout at Lord & Taylor; L'Armoire, New Canaan CT; Pamela Etienné, Chestnut Hill PA; Serenella, Boston; Roz & Sherm, Birmingham MI; Ayla, Ann Arbor MI. Pants at The Golden Bear, Vail CO. Earrings, Erwin Pearl. See above. Gloves, Aris Isotoner. Umbrellas, Liberty Umbrella Company. **642:** *Left*: Coat, late Sept. at Henri Bendel; Gauze & Effect, Great Neck NY; Weinstein's, New Orleans; Avventura, Sun Valley ID; Max, Aspen and Denver CO. Perrella Gloves. See info. page 643. *Right*: Coat, $2200. Late Sept. at Bergdorf Goodman; Gauze & Effect, Great Neck NY; Weinstein's, New Orleans; Avventura, Sun Valley ID; Max, Aspen and Denver CO; Lulu's Back, Oakland CA. Earrings, Erwin Pearl. Saks Fifth Avenue. Scarf, Debra Moises. Perrella Gloves. See info. page 643. Boots, Donna Karan. Bloomingdale's. Animals courtesy of Sarah Russar. **643:** *Left*: Turnout at Bergdorf Goodman; Ruffles, Cedarhurst NY; Gauze & Effect, Great Neck NY; Knit Wit, Philadelphia; Finesse, Newton MA; Nordstrom, McLean VA; Sauvage, Glencoe IL; Susan of Burlingame and San Francisco CA. Sweater at The Shoe & Clothing Connection, Encino CA. Earrings, Royal Copenhagen. Hat, Burton Bernisky for Jay Lord Hatters. Jay Lord Hatters, NYC. Scarf, Amicale Industries. Bloomingdale's; Bullocks Wilshire; I. Magnin. Perrella Gloves. Glove Me Tender, Chicago (mid-Sept.) and Winnetka IL. Boots, Shoe Biz at Henri Bendel. *Right*: Merino wool sweater and wool/Lycra pants at Betsey Bunky Nini, NYC; Knit Wit, Philadelphia; L'Armoire, New Canaan CT; Roz & Sherm, Birmingham MI; Weinstein's, New Orleans; The Golden Bear, Vail CO. Sweater at Nordstrom, McLean VA; Ice, Los Angeles. Earrings, Georg Jensen. Scarf, Amicale Industries. For info., see above. Fownes Gloves. Macy's. Shoes, Robert Clergerie. Robert Clergerie, NYC; Neiman-Marcus. Umbrella, Liberty Umbrella Company. Animal courtesy of Sarah Russar. **644:** Coat, $2700. Wool jersey top and pants. Top, $250. Wool jersey, Jasco. Turnout at Saks Fifth Avenue (top to order); Julee Julee, Westport CT; Nan Duskin, Philadelphia, Baltimore; Saks Jandel; Cookie M, Cleveland; Tucan, Houston. Boots, Maraolo, NYC, San Francisco. **645:** *Left*: Wool jersey jumpsuit. Turnout at Macy's, Herald Square (coat to order); Razook's, Greenwich CT; Nan Duskin, Philadelphia, Baltimore; Christian Michi, Charleston SC; Lewie Watkins, Little Rock AR; Raffles, Encino CA. Scarf, Amicale Industries. Macy's Northeast (Oct.); Macy's, San Francisco. Boots, see info. page 644. *Right*: Wool jersey top. Turnout at Bergdorf Goodman; Dress Circle, Pittsburgh; Saks Jandel; Jamie, Nashville; The Gazebo, Dallas; Tucan, Houston. Shoes, Robert Clergerie. Neiman-Marcus, Chicago. *Both models*: wool jersey, Jasco. Helicopter courtesy of Luftspiegel. **646:** *Left*: Wool jersey jumpsuit. Cotton shirt, $155. Bergdorf Goodman; Toby Lerner, Philadelphia; Carolyn Lamb, Coconut Grove FL; Gidding-Jenny, Cincinnati, Indianapolis; The Gazebo, Dallas. Scarf, Debra Moises Accessories. Socks, Sock System. Shoes, Prada, NYC. *Right*: Wool melton coat. Cotton shirt. Wool jersey pants. Macy's, Herald Square; Florence Barufkin, Cherry Hill NJ; Nan Duskin, Philadelphia; Marshall Field's. Gloves, Carolina Amato. Macy's Northeast. Belt, Johnny Farah. Shoes, Robert Clergerie. Robert Clergerie, NYC; Knit Wit, Philadelphia. Remote camera on wheels: "The Radicam" by "Radicam," at The Sharper Image. Video camera by Sony. **647:** *Left*: Cotton shirt. Wool pants. Saks Fifth Avenue; Gidding-Jenny, Cincinnati, Indianapolis. Bracelet, Harlene Korey for Kalibre. Bag, Frankies Garage. Charivari, NYC. Boots, Maud Frizon. Maud Frizon, NYC; Miss Maud, Manhasset NY; Neiman-Marcus, Beverly Hills. "Mini cordless phone" by Panasonic. At The Sharper Image. *Right*: Cotton shirt. Wool jersey pants. Saks Fifth Avenue; Florence Barufkin, Cherry Hill NJ; Demins, Dayton OH; Marshall Field's; Aberson Alley, Tulsa; The Gazebo, Dallas. Earrings, Christina McCarthy. Scarf, Debra Moises Accessories. Belt, Miss Ellen Ruth Levy, NYC. Shoes, Robert Clergerie. See info. page 646. Bag, Prada. "The Plus tool" by The Sharper Image. **648:** Wool jersey dress with double-faced silk satin skirt and cuffs. Jasco wool jersey. Taroni silk satin. Dress, $2995. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; Sara Fredericks, Boston, Palm Beach FL; The Fashion, Shreveport LA; Chisholm Halle, Cleveland; Younkers, Omaha; I. Magnin, Los Angeles, San Francisco; Frederick & Nelson, Seattle. Gloves, Geoffrey Beene for Portolano Products. **649:** Gloves, Geoffrey Beene for Portolano Products. **650:** *Left*: Cotton duck raincoat (fabric, Penfli), $1410. Bergdorf Goodman; Charles Sumner, Boston and Chestnut Hill MA; Miss Baker, Providence RI; Dayton's; Robbie Casey's, Midland and San Antonio TX; Frederick & Nelson, Seattle. Hat, Kangol. See info. page 654. Gloves, Geoffrey Beene for Portolano Products. Umbrella, Liberty Umbrella Company. Shoes, Geoffrey Beene for Diego Della Valle. Diego Della Valle, NYC. *Right*: Cotton gabardine raincoat (fabric, Limonta), $1850. Cashmere/wool jacket and pants. Cotton shirt. All three pieces, $1995. Bergdorf Goodman; Miss Baker, Providence RI; Frederick & Nelson, Seattle. For accessories, see above. **651:** Silk crepe dress (fabric, Lafitte), $1995. Bergdorf Goodman; Martha, Palm Beach and Bal Harbour FL; Robbie Casey's, Midland and San Antonio TX; I. Magnin, Los Angeles, San Francisco; Frederick & Nelson, Seattle. **653:** Velvet jumpsuit with matching jacket. Jacket lining, silk faille. Velvet by American Silk Mills. Silk faille by Taroni. Turnout, $5395. Bergdorf Goodman. Shoes, Geoffrey Beene for Diego Della Valle. Diego Della Valle, NYC. Bag on table, Revivals. Barneys New York. **654:** *Above*: Wool jersey jumpsuit, $1515. Fabric by Boggio. Bergdorf Goodman; Younkers, Omaha; Frederick & Nelson, Seattle. Hat, Kangol. Altman's. Gloves, Geoffrey Beene for Portolano Products. Shoes, Geoffrey Beene for Diego Della Valle. *Below*: Wool blend jumpsuit (fabric, Roger Laviale), $1995. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; Kaufmann's; Charles Sumner, Boston and Chestnut Hill MA; Miss Baker, Providence RI; Younkers, Omaha; Frederick & Nelson, Seattle. Hats, Kangol. Altman's. **655:** Dress with beaded top, silk taffeta skirt (fabric, Diochon), $9500. Late September at Bergdorf Goodman; Charles Sumner, Boston and Chestnut Hill MA; Kaufmann's; Martha, Palm Beach *(Continued on page 762)*

# In this issue...

*(Continued from page 761)*

and Bal Harbour FL: Frederick & Nelson, Seattle. Gloves, La Crasia. **657:** Turnout, $8800. Also at Montaldo's; Liberty House of Hawaii. Gloves, Comme des Garcons by Rei Kawakubo. Belt, Bill Blass. Shoes, Calvin Klein Collection. Bergdorf Goodman. **659:** Sequined and beaded jacket. Polyester/satin halter and pants. Turnout, $6230. Naomi Misle Gloves. Bloomingdale's; Maxfield, Los Angeles. Bag, Revivals. Barneys New York. **660:** Fownes Gloves. Altman's. **661:** Rayon/silk body suit. Turnout also at Charles Sumner, Chestnut Hill MA; Aversa, Milwaukee. Perkins Shearer, Denver. Body suit also at L.S. Ayres, Indianapolis. Belt, Jill Stuart. **662:** Antron/Lycra unitard, Bal Togs, $43. At all Taffy's stores. Fownes Gloves. **663:** Turnout, $3740. Also at Hirshleifers, Manhasset and Forest Hills NY; Gidding-Jenny, Cincinnati, Indianapolis; D.H. Holmes, New Orleans; I. Magnin. Jacket at John Baldwin. Shoes, Calvin Klein Collection. Bergdorf Goodman. **664:** Turnout also at Ruth Shaw, Baltimore; Romanoff Boutiques, Bal Harbour FL; Stanley Korshak, Dallas; Buffalo, Tarzana CA. Shirt, Agnès B., NYC, Los Angeles. Belt, Jill Stuart. Shoes, Stephane Kélian, NYC. **665:** Shirt, $2200; pants, $650. Belt comes with outfit. Earrings, Marvella. **666:** Turnout, $2250. Also at Dayton's; Frederick & Nelson, Seattle. **667:** Jacket, $3750. Nan Duskin, Philadelphia, Baltimore. Antron/Lycra unitard, Bal Togs, $43. At all Taffy's stores. Naomi Misle Gloves. To order at Martha, Trump Tower NYC. **668:** Info. for sweater, call toll-free 800-999-7997. Bath sheet, Descamps. See info. page 670. **669:** Sweater also at Joie, Birmingham AL; Ruth Kishline's Country Clothes, Evansville IN; Butch Blum, Seattle. Bath sheet, Descamps. See info. page 670. **670:** Sweater also at Filene's; Rich's. Cotton terry bath sheet, $45. Descamps, NYC, Philadelphia, Washington. **671:** Bath sheet, see above.

**672:** Earrings, $60; belt (around neck and arm), $185; cuff (model's right hand), $85; cuff (model's left hand), $185. **673:** Fur, $21,500. Top, Bent Boys. Necklaces, Isaac Manevitz for Ben-Amun. Finale Gloves. **674:** *Large photo*: Bracelet, $560. Saks Fifth Avenue; Tabandeh, Bethesda MD, Washington DC; Jeweltique, Boca Raton FL. *Inset*: Coat, $14,000. Also at Thomas E. McElroy Furs, Cincinnati; Furs by Weiss, Beachwood and Cleveland OH; Hopper Furs, St. Louis; James Hirsch Furs, Tulsa, Dallas; Roberts Furs, San Francisco. Wool blazer, Calvin Klein Sport for Men, $225. Calvin Klein Store, Dallas. *Top*, Calvin Klein Underwear. Pants, Levi's at The Gap. Gloves, Sachiko for La Crasia. Mishon Mishon, NYC; Glove Me Tender, Chicago (mid-Sept.) and Winnetka IL. **675:** Coat, $3500. Also to order at Mary Jane Denzer, Westport CT; Sara Fredericks, Palm Beach FL. Wool top, Lawrence J. Smith for John Mendez. Bag, La Bagagerie, NYC. Gloves, see info. page 674. **676:** *Inset*: Coat, $9500. Also to order at Sara Fredericks, Palm Beach, FL. Gloves, Portolano Products. Panty stockings, Danskin. *Large photo*: Fur coat, Geoffrey Beene for Goldin-Feldman. See page 677. Silk charmeuse bra. Designed by Maria Romano for Ria Designs, $52. Saturday Night Lingerie, NYC; Intima, Philadelphia; Slightly Laced, Alexandria VA; Enchanté, Chicago; Allison's Lingerie, Fort Collins CO; Christina's, Boulder and Denver CO. Bracelets, *wrist to cuff*: Karl Lagerfeld. Bergdorf Goodman; Marshall Field's. Lora for Karats. **677:** Coat, $8500. Dress, Geoffrey Beene. Gloves, Portolano Products. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Robert Clergerie. Barneys New York; Bob Ellis Shoes, Charleston SC. **678:** Coat, $6500. Shirt, Bent Boys. Naomi Misle Gloves. Untitled, NYC; Maxfield, Los Angeles. Panty stockings, Luminescence by Givenchy. **679:** Coat, $8500. Revillon at Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago. Gloves, Sachiko for La Crasia. Bag, La Bagagerie, NYC. **692-693:** Hair, Odile Gilbert for Bruno Dessange Salon; makeup, Mariella Smith-Masters; groomer, Thom Priano for Garren, NY.

**696:** Top also at Gidding-Jenny, Cincinnati, Indianapolis. Pants, Calvin Klein. **697:** Top also at Thalhimers, Richmond VA. Orange pants, Calvin Klein. Blue pants also at Gidding-Jenny, Cincinnati, Indianapolis; Neiman-Marcus, Beverly Hills; I. Magnin. **699:** Turnout also at Ultimo Ltd., Chicago. Coat also at Toby Lerner, Philadelphia. Scarf, Isaac Mizrahi. **700:** Kid mohair/nylon/wool cardigan and pullover. **701:** Accessories, Christian Lacroix Prêt/à/Porter.

**702-703:** *Left to right*: 1) Dress at Bloomingdale's; Charles Sumner, Boston and Chestnut Hill MA; Burdines; Higbee's, Beachwood OH; L.S. Ayres, Indianapolis; Tootsies, Houston; Eleanor Keeshan, Los Angeles; Nordstrom, San Diego; I. Magnin. Cotton coat, Burberrys, $745. Burberrys, NYC, Boston, Washington DC, Chicago, San Francisco. Gloves, Sachiko for La Crasia. Watch, Porsche Design. Belts, Robert Lee Morris. Both at Robert Lee Morris, NYC. Leather belt at Neiman-Marcus, White Plains NY, Beverly Hills. Panty stockings, Gamine for Easton International. Bonwit Teller. Shoes, Calvin Klein Collection. Bergdorf Goodman; Macy's, San Francisco. Bag, Paloma Picasso. 2) Jacket at Lord & Taylor; Mathews-Belk, Gastonia NC; Higbee's; HC Prange, Green Bay WI; Nordstrom, Orange County CA; Bullocks Wilshire. Lamb's wool/spandex/nylon dress at Bergdorf Goodman; I. Magnin. Hat, Deborah Rhodes for Mocha. Bonwit Teller. Naomi Misle Gloves. Untitled, NYC; Blieden, East Providence RI; Roz & Sherm, Birmingham MI. Scarf, Echo. Bags, Michael Abrams Back to the City. Black/white bag. Joseph's, Chicago. Ralph Lauren Hosiery. Polo/Ralph Lauren, NYC, Dallas. Shoes, Esprit. Macy's Northeast; Hudson's; Dayton's. 3) Wool jacket late September at Bloomingdale's; Jordan Marsh, Boston; Kaufmann's; Montaldo's; Marshall Field's; Famous Barr, St. Louis; Sakowitz; ZCMI, Salt Lake City; Robinson's, Southern California. Dress at Altman's; Aversa, Milwaukee WI. Scarf, Tweedvale Woolens Ltd. Gloves, La Bagagerie, NYC. Panty stockings, see #2. Shoes, Fratelli Rossetti, NYC. 4) Jacket at Bonwit Teller; Woodward & Lothrop; Ivey's, Carolinas; Burdines; Maison Blanche, Baton Rouge and New Orleans LA; Montaldo's, Denver; I. Magnin. Dress, see #2 for stores. Raincoat, Tweed Valley for John Mendez. Panty stockings and shoes, see #2. **704:** *Left*: Turnout at Bonwit Teller, NYC; Miller & Rhoads, Richmond and Tidewater VA; Montaldo's, Denver; Sakowitz. Skirt at Belk, Charlotte NC; Robinson's. Belt, Johnny Farah. If, Soho NYC. Scarf, Tweedvale Woolens Ltd. Bag, Michael Abrams Back to the City. Accessories, NYC. Ralph Lauren Hoisery. *Center*: Dress, see info. page 702-703 #3. Naomi Misle Gloves. Darryl's, NYC. Panty stockings, Gamine for Easton International. *Right*: Dress at Bergdorf Goodman; Alfred Sung Boutiques, Boston, Washington DC, Costa Mesa CA; Gus Mayer, Birmingham AL, Nashville; Cedrics, Edina MN. Panty stockings, Gamine for Easton International. *All models*: Shoes, Calvin Klein Collection. Bergdorf Goodman; Calvin Klein Store, Dallas; Macy's, San Francisco. **705:** Wool jacket at select Limited stores nationwide. Calvin Klein dress, $360. Bergdorf Goodman; I. Magnin. Scarf, Patricia Underwood, Too! Gloves, OMO. Norma Kamali, NYC. Umbrella, Christian Dior. Bag, La Bagagerie, NYC. Ralph Lauren Hosiery. Shoes, see info. page 704. **706:** Coat, $2395. Body stocking, Calvin Klein, $85. Sunglasses, Ray-Ban by Bausch & Lomb. see info. page 767. Earrings, Accessories Du Jour. Gloves, Ozbek. Shoes, Manolo Blahnik. Bergdorf Goodman. **707:** Coat also at North Beach Leather stores, Bal Harbour FL, Dallas, Las Vegas. Silk taffeta top, Michael Kors, $400. Saks Fifth Avenue; Rich's; I. Magnin. Nylon/spandex breeches ($70) and boots. H. Kauffman & Sons Saddlery, NYC. Sunglasses, Eyevan/Peoples, L.A. Morgenthal-Fredericks Opticians, NYC; Optical Shop of Aspen, Newport Beach CA. Earrings, Janis Savitt for M & J Savitt. Bloomingdale's. Gloves, J. Crew.

**Color: Taking It Easy**

**696**

**708:** Coat, $2500. Isaac Mizrahi wool jumpsuit, $590. Turtleneck, $210. Bergdorf Goodman; Marshall Field's. Hat, Jean-Paul Gaultier. Barneys New York. Earrings, Isaac Manevitz for Ben-Amun. Scarf, Amicale Industries. Bonwit Teller, NYC. Perrella Gloves. Boots, Robert Clergerie. Robert Clergerie, NYC; Knit Wit, Philadelphia. **709:** Coat, $3495. **710:** Illustration, Kevyn Aucoin. **713:** Leather jacket, $1455. Bergdorf Goodman; Maxfield, Los Angeles. **715:** Lambswool/nylon/spandex sweater, $192. Lord & Taylor. **718:** Cashmere turtleneck, $440. Cashmere-Cashmere, NYC, Chicago. Earrings, David Dubin/Nancy & Rise. Bracelets, *wrist to cuff*: Erwin Pearl. Bonwit Teller. Laura Vogel. Notorious, Soho NYC. Gloves, Portolano Products. Panty stockings, Evan-Picone. Saks Fifth Avenue. Bags, Hunting World, NY. **719:** Turnout also at Guy Laroche, Houston, Scottsdale AZ, Ontario and Quebec Canada. Cashmere turtleneck, $275. Cashmere-Cashmere, NYC, Chicago. Glasses, IDC for Michel Loubiere. Optical Exchange, NYC; In Vision, San Francisco. Necklace, Kenneth Jay Lane, Trump Tower NYC. Bag, Johnny Farah. Gloves, OMO Norma Kamali, NYC. Stockings, Evan-Picone. Saks Fifth Avenue. His suit, Norman Hilton. Sunglasses, Ray-Ban by Bausch & Lomb. **720:** Turnout also at Scarborough Fair, Glencoe IL; Aversa, Milwaukee. Natural Russian golden sable, $80,000. Elena Benarroch, NYC. Sunglasses, Polo/Ralph Lauren Eyewear. Polo/Ralph Lauren, NYC. Earrings, A.G. Artwear. Gennaro Jewelers, Eastchester NY. Rich's; Panache, Chicago. Necklace, Tambaran Gallery, NYC. Gloves, Portolano Products. Saks Fifth Avenue; Glove Me Tender, Chicago (mid-Sept.) and Winnetka IL; I. Magnin. Ralph Lauren Handbag and Luggage Co. Polo/Ralph Lauren, NYC. **721:** Sunglasses, Ray-Ban by Bausch & Lomb. Marshall Field's; Macy's, San Francisco. Earrings, Patricia von Musulin. To order at Bergdorf Goodman; The Twenty-Four Collection, Miami; Neiman-Marcus. Belt, Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC. Gloves, Prada, NYC. **722:** Jacket also at Harold, Minneapolis. Blouse also at Robbie Casey's, Midland TX. Cotton poplin raincoat, $750. Salvatore Ferragamo. Ferragamo, NYC. Hat, Kangol. Altman's; Carson Pirie Scott, Chicago. Glasses, Ray-Ban by Bausch & Lomb. Marshall Field's; Macy's, San Francisco. Earrings, Pomerantz Rodan. Mishon Mishon, NYC; Diane M., Birmingham MI; L.A. Eyeworks, Los Angeles. Breitling watch. Chiuzac Gallery, NYC. Fownes Gloves. Belt, Johnny Farah. Betsy Prince, Birmingham MI; Madeleine Gallay, West Hollywood CA. To order at Barneys New York. Man's clothes, Hugo Boss Fashions. **723:** Turnout also at Sasha Frisson, Atlanta. Sunglasses, Lafont. Morgenthal-Frederics, NYC; Oak Street Optical, Chicago; I. Magnin. Earrings and necklaces, Erwin Pearl. Saks Fifth Avenue; Neiman-Marcus; Bullock's. Gloves, Portolano Products. Marshall Field's; Glove Me Tender, Chicago (mid-Sept.), Winnetka IL. Bag, Hunting World, NY. Attaché case, Wings Luggage. Crouch & Fitzgerald, NYC; C.C. Hoss, Boston and Chestnut Hill MA, Miami. Man's clothes: Tweed blazer, Polo by Ralph Lauren. Shirt, Hugo Boss Fashions. **724:** Cotton suit. Fur, $6000. Alex of Upper Montclair NJ. Sunglasses, Polo/Ralph Lauren Eyewear. Nordstrom, Los Angeles. Earrings, necklace, Isaac Manevitz for Ben-Amun. Scarf by Echo. Attaché case, Wings Luggage. Crouch & Fitzgerald, NYC; Camalier & Buckley, Washington DC. Gloves, Portolano Products. To order at Bonwit Teller, NYC. Glove Me Tender, Chicago (mid-Sept.) and Winnetka IL. To order at Bonwit Teller, NYC. Stockings, Perry Ellis for Trimfit. **725:** *Left*: Turnout also at B. Barnett, Little Rock AR. Earrings, Tacque. Necklaces, Isaac Manevitz for Ben-Amun. Bloomingdale's; Neiman-Marcus. Gloves by Aris. Bloomingdale's. Belt, Another Line. Ralph Lauren Hosiery. Shoes, Fratelli Rossetti, NYC. *Right*: Glasses, Exotique. E.B. Meyrowitz, NYC. Scarf, John Comfort for John Mendez. Necklace, Charles Marchant. Bonwit Teller, NYC. Bag, Hermès, NYC, San Francisco. Calvin Klein Hosiery. Shoes, Fratelli Rossetti, NYC. Men's suit, Norman Hilton. **726:** Silk knit top. Turnout also at Canfield's, Sacramento CA. Glasses, Ray-Ban by Bausch & Lomb. Macy's, NYC. Earrings, Stephen Dweck Moderne. Men's clothes, Hugo Boss Fashions. **727:** Pants for Harmon Perella. Chairs by Party Rental Ltd. **729:** Dress, $640. Bonwit Teller; Suzy, Great Neck NY; Burdines; Scarborough Fair, Glencoe IL; Stanley Korshak, Dallas; Printemps, Denver; Fred Hayman's Giorgio, Beverly Hills; Macy's, San Francisco; Creeds, Ontario, Canada. Panty stockings, Evan Picone; Lord & Taylor. Men's clothes, Alfred Dunhill. Grooming, Lawrence dePalma for Harmon Perella. Chairs by Party Rental Ltd. **730:** *Above*: Top, $435; pants, $300. Bloomingdale's; Hirschleifer's Etc., Manhasset NY; Charles Sumner, Boston and Chestnut Hill MA; L.H. Rogers, Salem MA; Saks Jandel; Jacobson's; Lewie Watkins, Little Rock AR; Sakowitz; I. Magnin. Earrings, Tacque. Shoes, Manolo Blahnik. *Below*: Body suit and pants of viscose/nylon/spandex. Set, $950. Bergdorf Goodman; Suzy, Great Neck NY; Linda Dresner, Birmingham MI; Fred Hayman's Giorgio, Beverly Hills. Polyamide wrap, $240. Martha; Suzy, Great Neck NY; Saks Jandel; Burdines; Tucan, Houston; Amen Wardy, Newport Beach CA. Necklaces at Bloomingdale's; Jacobson's; Macy's, California. Men's clothes, Hugo Boss Fashions. Grooming, Lawrence de Palma for Harmon Perella. **731:** Dickey, $210; sweater, $400. Barneys New York (dickey to order); Hirshleifer's Etc., Manhasset NY; Toby Lerner, Philadelphia; Saks Jandel, Chevy Chase MD; Gidding-Jenny, Cincinnati, Indianapolis; Aversa, Milwaukee; Stanley Korshak, Chicago; The Front Room, New Orleans. Pants, $238. Polo/Ralph Lauren, NYC, Short Hills NJ, Greenwich CT, Georgetown, Washington DC. Earrings, Kenneth Jay Lane. Kenneth Jay Lane, NYC; Maas Bros., Tampa FL; Jordan Marsh, Miami. Belt, Another Line. Jasmine, Cambridge MA; Worlds Apart, Lexington KY; Chalk Garden, Salt Lake City; Apropos, Santa Ana CA. Pocket scarf by Echo. Bracelet, Janis Savitt for M & J Savitt. Ring, Stephen Sprouse. Gloves, Sachiko for La Crasia. Mishon Mishon, NYC; Glove Me Tender, Chicago (mid-Sept.) and Winnetka IL. Shoes, Stephane Kélian. Men's clothes, Hugo Boss Fashions. Grooming, Lawrence de Palma for Harmon Perella.

**732:** Blouse, $620. Bergdorf Goodman; Charles Sumner, Boston and Chestnut Hill MA; Saks Jandel; Linda Dresner, Birmingham MI; Carole Carr, Cleveland; Neiman-Marcus, Chicago, Beverly Hills; Auer's, Denver; Frederick & Nelson, Seattle and Bellevue WA. Earrings, Kenneth Jay Lane. Star on belt, Janis Savitt for M & J Savitt. Panty stockings, Fogal of Switzerland, NYC, Houston, San Francisco. Shoes, Manolo Blahnik, NYC. Man's suit, Alfred Dunhill. **733:** Jacket, $655, and pants, $310. Bonwit Teller; Montaldo's; Barbara/Jean, Little Rock AR; Frost Bros. Earrings, Kenneth Jay Lane, NYC. Rings, Susan Reinstein for Reinstein/Ross Ltd. Shoes, Manolo Blahnik, NYC. Men's suits, Alfred Dunhill. Grooming, Lawrence dePalma for Harmon Perella. Tables and chairs by Party Rentals Ltd. **734-735:** Hair, Sally Hershberger for Visages; makeup, Paul Gobel for Zenobia, L.A. **738:** Hair, Sally Hershberger for Visages; makeup, Paul Gobel for Zenobia, L.A. **758:** Geoffrey Beene satin dress, $1995. Bergdorf Goodman. Earrings, Ted Muehling. Artwear, NYC. Gloves, Geoffrey Beene for Portolano Products. **761:** Perrella Gloves. Bracelets, Patricia von Musulin. Gloves, La Crasia. Ralph Lauren Hosiery. Shoes, Mario Valentino. **765:** Wool sweater, silk taffeta dickey ($210), cashmere/wool skirt. Turnout also at Madison, Virginia Beach VA; Carl Walker, Charlotte NC; Marissa Collection, Naples FL; Barbara/Jean, Little Rock AR; Cedrics, Edina MN; The Gazebo, Dallas. Sweater and dickey at Hirshleifer's Etc., Manhasset NY. Sweater at Embry's, Lexington KY. Dickey to order at Barneys New York. Sunglasses, Cutler and Gross for Morgenthal-Frederics Opticians, NYC. Gloves and bracelets, Prada, NYC. Bag at waist and bag inside tote, Hunting World, NY. Tote, Ralph Lauren Handbag and Luggage Company. All Polo/Ralph Lauren stores. Panty stockings, Trimfit. Shoes, Susan Bennis Warren Edwards, NYC. **766-767:** *Left*: For mink dickey and coat, see stores on page 767. Michael Kors sweater and skirt. For stores, see page 765. Bracelet, Barry Kieselstein-Cord at Bergdorf Goodman. Belt, Prada, NYC. *Inset, right*: Michael Kors sweater. For stores, see page 765. Dickey, see stores listed on info. page 765. Rings on cord around neck, Barry Kieselstein-Cord at Bergdorf Goodman. *Large photo*: Dickey, Michael Kors for Birger Christensen, $2400. Coat and wild mink dickey also at Avalon, Woodbury NY; Scarborough Fair, Glencoe IL; Swansons on the Plaza (dickey to order). Coat also at Frances Kahn, Richmond and Roanoke VA; Ruth Kishline's Country Clothes, Naples FL, Evansville IN. Sunglasses, Ray-Ban by Bausch & Lomb. Macy's New York; Sunglass Hut stores. Pocket square, The Honey Collection. Lord & Taylor. Watch also at Trabrat & Hoeffer, Chicago; Shreve & Co., San Francisco. Naomi Misle gloves. Panty stockings Calvin Klein Hosiery. Socks, Hue Hosiery. Shoes, Calvin Klein Collection. Bergdorf Goodman; Macy's, San Francisco. ALL PRICES APPROXIMATE.

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VOGUE'S

# Word on...

# neo-classic style

Starting points: Michael Kors's perfect skirt and sweater. Given a dashing "turn" here with outstanding accessories. Same pieces, different looks, next page. Sweater, about $230; skirt, about $345. Barneys New York. These pages: hair, Didier Malige for Jean Louis David; makeup, Glenn Marziali for Trish McEvoy. Details, see page 763.

Patrick Demarchelier

VOGUE'S

# Word on... neo-classic style

**On these pages: cream-of-the-crop day dressing from Michael Kors—clean, sharp, updated classics. Modern clothes that "anchor" a look and always perform. Turning points: the added attractions; standout, strong accessories. Here, the season's newest, to "make" a look—adding color, texture, a bold decorative edge**

Patrick Demarchelier

Total daytime dressing, *this page*: Michael Kors's perfectly tailored camel's hair boy coat (about $1000) with his luxurious mink dickey. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; Gidding-Jenny, Cincinnati, Indianapolis; Frederick & Nelson, Seattle. Watch, Audemars Piguet. Tiffany & Co. . . . And elements of change: high-power accessories. *Opposite, left*: the knockout dickey in wild mink. Michael Kors for Birger Christensen. . . . Textural switch, *opposite, right*: the dickey in white silk taffeta for a soft finish. By Michael Kors, about $210. *Opposite*: Barry Kieselstein-Cord gold cuff, *left*, and rings (on cord), *right*. For more details, see page 763.

# VOGUE'S Last word

## What works? "Pyjama" dressing

—soft tops and easy, broad-legged pants. In everything from washed silk to sequins or lace, *right*, pyjamas are one of the strongest notions this fall for evening dressing. As with any new season, though, collecting the key pieces of fall isn't the entire answer; what comes next is the right setup. With soft trousers as dressed and decorative as Bill Blass's lace, *right*, that means the lift of a high heel, something as streamlined and simple as pumps in black satin. Fall's new curvy, lower heels easily serve the same purpose. Stockings by night, in this issue: dark, with a matte finish; a slight shine when more "dressed."

## The color setup...

Dressing in fall's new bolts-of-bright, new deeps, or dusty "off" colors comes with a caveat: "color" works best when it's a single hit, one colorful piece anchored by a simple dress or a turtleneck and pants that are dark and neutral. Neutrals in black, *left*, new deep greys, chocolate brown. Some young women may playfully pile on a variety of brights; for most, one colorful jacket or big shawl is enough.

## By day, the length story:

Whether it's a skirt that hits considerably above the knee or goes to new lengths, like the one *right*, the day-in/day-out shoe is a new take on classic heeled pumps. The "new" part of the equation: matte texture—suede, barely glossed reptiles; new deep greens, wine shades.

## To finish it all:

Other "setups," other single elements may be the key to the best dressing this year: the impact of a big shawl, *left*, over a narrow dress; hair that just clears the shoulders. Small boleros and vests go on under a jacket—or replace one; white shirt collars get layered high at the neck. The effect: modern, fall '88.

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